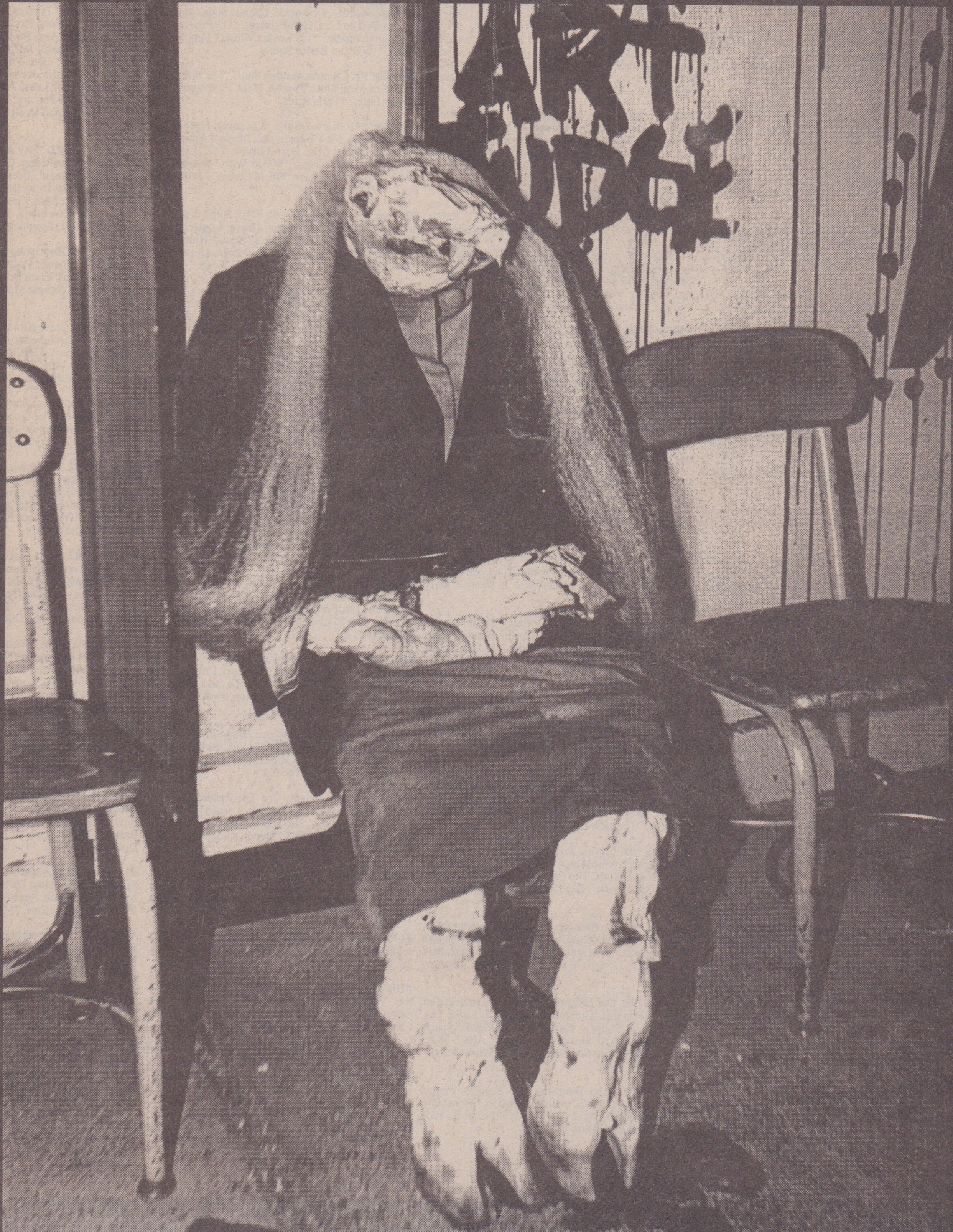
MAXIMUMROCKNROLL

SEPT '93 #124 $2.00



MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

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#43/Dec '86. Varukers, BGK, State Of Confusion, Stetz, Crash Box, Dehumanizers, Creeps, Nasal Sex, Billy & The Willys, "Child Abuse."

#46/Mar '87. False Prophets, Misanthropic Charity, Anti-Cimex, Cagalhoes, Ax/ction Records, Damage, Face First, Brains Of Humans, "Prisons: Society's Greatest Crime."

#47/Apr '87. Heresy, Ripcord, Electro Hippies, L'Attentat, Condemned Attitude, Dissent, Nothing In Particular, Capital Scum, Bomb, Useless Pieces Of Shit, Quod Massacre, Desperate Minds, Manson Youth, I Refuse It, Depo Provera, "Populism."

#48/May '87. Mr T Experience, Wimpy Dicks, Opinion Zero, KGB, Insted, Unrest, Desecration, Shell Shock, Gore, Subvert, Th'Inbred, Accused, "Jesse Helms," "H1 Work Permits."

#49/Jun '87. COC, Short Dogs Grow, Painted Willie, Diddly Squat, Pin Prick, SAD, A Priori, Infection, "Shred Of Dignity," Flipside zine, "AIDS & The Sexual Counter-revolution."

#50/Jul '87. Newtown Neurotics, Bulimia Banquet, Indigesti, Euthanasia, RF7, Lethal Gospel, Sedition, Grumpforts, Screeching Weasel, "Putting On Shows In The UK."

#51/Aug '87. Isocracy, Nick Toczek, Stikky, SDI, Ruido De Rabia, "Ideological Fanaticism."

#52/Sep '87. Crucial Youth, Bad Dress Sense, Filthy Christians, Baby's Got A Gun, Fratricide, The Sins, Krull, Bomp magazine, "Secret Govtt In America."

#55/Dec '87. Culture Shock, The Web, Intense Mutilation, Where's The Pope?, Dan, Duck Duck Goose, Stevie Stiletto, Fail-Safe, Hong Kong punks, "Draft Registration," "Thinking About Eating: Vegetarianism," "Pacho Mama: Nature And Technology."

#56/Jan '88. Beatnigs, Neurosis, Civilised Society?, Hunger Artist, SANE/Freeze.

#58/Mar '88. Firehose, Squandered Message, Sheer Terror, CBMT, Zalozba FV, Will Shatter, Victor H of Alchemy Records.

#59/Apr '88. Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu & the Hungarian Underground," "Pacifica vs the FCC."

#60/May '88. Scream, Cowboy Killers, Flitox, Subterranean Kids, POW, Chumawamba on Northern Ireland.

#61/Jun '88. Women's Issue with Frightwig, Mecca Normal, Yeastie Girlz, Burning Bush, Bitch Fight, Ruth (Mordam) and Joanna (De Konkurrent), "Nicaragua with Jane Guskin," Positive Force DC sexism discussion w/Cynthia Connolly, Amy Pickering, Alex MacKaye, Guy Picciotti.

#62/Jul '88. No For An Answer, Panx Romana, Filthy Few, Original Disease, Political Silence, Hate Crew, Gna Gna, Boo Hiss Pfiht, Steve Ignorant on Crass, "Native Land Rights."

#63/Aug '88. Crimpshrine, Dag Nasty, Christ On A Crutch, God, Sockeye, Mental Disturbance, Weenie Roast, Love Gods In Leisure Shirts, "Free Trade and Acid Rain," "Meese Is A Pig."

#64/Sep '88. Flux Of Pink Indians, Walking Seeds, Naked Angels, Hungry Trolls, Art Phag, When People Were Shorter And Lived By The water, Sentimiento Incontrolable, Boom & the Legion Of Doom, Wig Torture, "Preventing Rape."

#65/Oct '88. SNFU, Social Distortion, High Circle, Les Thugs, Feed Your Head, Attention!, Fear Of God, Spongetunnel, Oncle Slam, KBO!, Really Fast Records, @narchy Conference in Toronto, "NYC Riots", "The End Of The World As We Know It."

#67/Dec '88. Pagan Babies, Thatcher On Acid, Joyce McKinney Experience, Adolescents, Murray Bowles mimi-photo zine, "Federal Investigators and Your Rights," "Ed Meese and Pornography."

#68/Jan '89. The Ex, Sham 69, Hotalacio, Last Option, Herb Tarlicks, Não Religão, Sonic Disruption Theory, Sanov 1, SSDC, "Top 15 Albums Covers," "A Trip To Communist Cuba," "Skins and Nazis."

#69/Feb '89. Bad Religion, Annie Anxiety, Forgotten Rebels, Decadent Few, Sick Of Intolerance, Breakdown, False Hope, Youngblood, Media Children, "South African Political Landscape."

#70/Mar '89. DOA, Spermbirds, Agent 86, The Walking Ruins, City Indians, Seizure, Cadavres De Niños, "GG Declares Suicide." "Eugene Gardens In East Germany," Doug Minkler.

#72/May '89. Naked Raygun, 7 Seconds, Jingo De Lunch, Die Trottel, Glee Club, Sociedad Violenta, Alternative Inuit, BFD, Maaseudun Tulevaisuus, Amnesia, Hate X9, Blu Bus Records, "Big Mountain Relocation," "Technology."

#73/Jun '89. Crime, Fidelity Jones, Maggot Sandwich, Jailcell Recipes, Bambix, Earth Army, The Dread, Organ Donors, Dawn Of Liberty, No Alternative, "Nazi Resurgence in Germany," "Book Your Own Fucking Tour," "Nightline TV Discrimination."

#74/Jul '89. Dissent, Moral Crux, Neutral Nation, The Magnificent, Brotherhood, Bolt Thrower, Desperate Minds, Bristol's Kronstadt Club, TV Smith, "Mozambique," "People's Power: Two Decades."

#76/Sep '89. Steel Pole Bath Tub, Tim Kerr, No Empathy, 3 Legged Dog, Underdog Records, Fiendz, Gruesomes, Drowning Roses, Freaks Of Nature, Second Chance, Funeral Swans, "Palestine, Israel and Intifada," "Anti Racist Action," "Burn Your Flag."

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#80/Jan '90. Seein' Red, Ultraman, Instigators, Libido Boyz, Sacred Hate, Just Say No, Sugar Shack, Mark Of Cain, Born Against, Pennywise, Provocative Punk Productions, Gutwrench, Jello Biafra on 'Terminal City Ricochet'.

#81/Feb '90. Hard-Ons, Concrete Sox, Naturecore, Blockade, Public Humiliation, 7 Minutes Of Nausea, Colera, Rhythm Collision, Zero Boys, "See Hear," "UK Indie Press," "Panama Invasion."

#82/Mar '90. Nausea, Les Garcons Boucher, Anti-seen, Abs, Neanderthal Sponge, SS-20, Scared Straight, Oi Polloi, Malachi Krunch, PAinful X-tremeties, Aku-Aku, "Milkbone Collective," Kevin Army, "Dirty Rotten Press."

#83/Apr '90. Jerry's Kids, Dezerter, Helios Creed, Samiam, Decadence Within, Coffin Break, Alienation, Dryrot, Psycho Squatt, Red Letter Day, Headstrong, Bone Shavers, Flagrants D'Eli, "The Shadow," "War On Drugs."

#84/May '90. Cringer, No Use For A Name, DI, Sofa Head, Industrial Suicide, Serial Killers, Citizens Arrest, Radiation Sickness, First Strike Records, "Germany's Move Towards Reunification," "Homelessness In America," "Old Aussie Punk."

#85/Jun '90. NoMeansNo, Fuel, Sink, Filth, Norman Bates & The Showerheads, Pleasant Valley Children, Rednecks In Pain, Volkswhale, Mosh Potatoes, Bad Karma, Blow Hard, Integrity, Crucial Response Records, "The IRA In America."

#87/Aug '90. Capitol Punishment, Mudhoney, Go!, Hippycore, Jawbreaker, Polska Malca, Angry Son, AIM, Richie Stotts, The Lost, Die Schwarzen Schafe, Intense Mutilation, "Old Canadian Punk," "Redwood Summer."

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#89/Oct '90. The Offspring, Glee Club, Indecision, Sanity Assassins, Grant Hart, Monsula, Strike Out, Apocalypse, Subvert, Haywire, Corn Flakes, Scuffy Tearaways, Dead Steelmill, "Subway Arts," "Racism," "US Aims In Sending Troops to Saudi Arabia," "Old Italian Punk."

#90/Nov '90. The Dwarves, The Radicts, Peggio Punx, Inside Out, Silverfish, Voodoo Glowskulls, Nuisance, Resistors, 2 Car Family, Special K, Ravings, Choke, 2 Million BC, 4Q.

#91/Dec '90. Poison Idea, Warlock Pinchers, Tijuana In Blue, Headspring, Hacesja, Out Loud, Ultra Violet Eye, Birth Defects, The Big Thing, "Gainesville Girls," "Japanese Racism In America," "Marlboro/Miller Boycott."

#92/Jan '91. Citizen Fish, Citizens Arrest, Derelicts, The Mummies, RDF, The Blisters, Black Bird, Colombian Neckties, Downside, Caustic Soda, Anodize, Zyklon-B, The Gits, Comb, Intent, "US Provocation and Iraqi Invasion," "US Covert Military Supplies To China," "NY and Berlin Squats."

#93/Feb' 91. Chumbawamba, Snuff, The Fluid, Les Cadavres, Meat Shits, Psycho, D2D, Informers, "The CIA In Italy," "Paris Riots."

#94/Mar '91. Karma Sutra, Laughing Hyenas, La Polla Records, Mr T Experience, Internal Autonomy, Rats Of Unusual Size, Herb Garden, CRI, Eye Hate God, "Skintronic Zine," "World War 3 Illustrated," "War Resistance," "New World Order," "Jeff Paterson," "War Censorship."

#95/Apr '91. Pegboy, Bored!, FOD, Nihilistics, Legend Killers, Wholes, Wooden Horse, Jughead's Revenge, Penetrator, Willard, Ghoul Squad, Humorgod, Peaceville, "Arab Lands And The US/Iraq Situation," "Noam Chomsky," "War Resistance News."

#96/May '91. "Soviet Punk" with Russian rock press, Moscow Rock Laboratory, Naive, DSK, Cramp In The Leg, Dumb, JMKE, A...Yee, ANCH, Newies, Auktsion, Grazhdanskya Oborona, Sailors Silence.

#97/Jun '91. NoFX, Kortatu, Carcass, Gargoyles, Nip Drivers, Nuisance, Johnny Puke, Uniform Rejection, Comb, Recalcitrants, Puzzlehead, Strelnikoff, Straight Youth, "White Nights," "DC Demos," "Culture Of Violence."

#99/Aug '91. Tesco Vee's Hate Police, 411, Slum Turkeys, Helmet, Sideshow, C/Z Records, Dionysus Records, Dangerhouse Records Retro, Jobbernowl, Intent, Bush League, Orgasmic Toilet Band.

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#100 pt 2/Sep '91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

#101/Oct '91. The Lunachicks, Specula, The Dread, Pagan Easter, The Avengers, The Lost, Cowboy Killers, Really Red, "Epicenter Zone and Blacklist Mailorder," "Report From The Moscow Barricades," "The Trouble With Revoltions."

#102/Nov '91. Intense Degree, Jello on P.C., Gray Matter, Nicky Garratt, One Blood, Bob of Vinyl Communications, The Cruel Elephant Club, Words Of Warning Records, The Fix.

#103/Dec '91. Sympathy For The Record Industry, The Didjits, Phleg Camp, Apostates, Jesus Lizard, Jeff Dahl, Urgent Fury, Strongbox, Eversor, Tripwire, Punishment Park, TVTV$, "Devon's Vacation," "Hippy Porn."

#104/Jan '92. Ian Mackaye, 23 More Minutes, Political Asylum, Twisted Red Cross Tapes, Hammerbox, Full Circle Records, Goober Patrol, Freak Beans, "SST vs U2," "The Business Of Punk."

#105/Feb '92. Nation Of Ulysses, Screeching Weasel, Bikini Kill, Surf Weasel, Scheleprock, The Dickies, Burning Bush, Davy Jones Locker.

#106/Mar '92. Wat Tyler, The Cynics, The Deviators, Verbal Assault, Philippine Violators, Slam Suzzanne, Molodoi, "Women Regaining Control: Health Care," "Attica 20 Years Later," "H.E.A.R."

#107/Apr '92. The infamous April Fool's issue with The Fastbacks, Naked Aggression, Mono Men, The Richies, Golpe Justo, Dawson, Cross, Nirvana, Blind Spot, "Safe Sex," "Popsicle Festival."

#108/May '92. Spitboy, 15, Unsane, Dead Moon, Buzzov-en, Hijos De Nadie, MCR Co, "Unconstitution," "Piercing and Tattooing."

#109/Jun '92. "Absolutely Queer" issue with Tribe 8, Pansy Division, Bruce LaBruce & Vaginal Creme Davis, Donna Dresch, "Queer Skinheads," "Coming Out," "Political Fantasy & Manipulation."

#110 pt 1/Jul '92. "Punks Over 30" issue with Steve Ignorant, Joey Shithead, Ian Mackaye, GG Allin, Tom Pig, Tommy Strange, Al Flipside, Bob Mould, Peter Plate, Boff Presley, Big Frank, Brian Edge, Dale Stewart, Bruce Pavitt, Calvin Johnson, Dave MDC, David Hayes, Dick lucas, Lawrence Livermore, Mykel Board, Jeff Bale, Tim Yo, Doc Dart, Murray Bowles, Glen Friedman, Greg Ginn, Jeff Pezzati, Jello Biafra, Joey RamoneMetal Mike, Pushead, Ron Wright, Leesa Poole, Stephan Ielpi, Thurston Moore, Ted Falconi, Vic Bondi, Dirk Dirksen, Ruth Schwartz, plus Upright Citizens, "Nirvanification."

#110 pt 2/Jul '92. "Bay Area Update" issue with J Church, Wynona Riders, Gr-ups, The Aborted, Special Forces, Rancid, Bumble Scrump, Strawman, Paxston Quiggly, Lung Butter, Good Grief, George Hated, The List Man, Grotus, Jack Acid, Grimple, Juke, Aaron Cometbus, Johnny Peebucks & the Swingin' Utters, Eggplant, Gag Order.

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#112/Sep '92. Steve Albini, Pain Teens, Nations On Fire, Bimbo Shrineheads, Amen, Rattail Grenadier, Sins Of The Flesh, TDF, Frogs Of War, Hedgehogs, Jo, Severance, 404 Willis, Fobia Collective, "NY Punk Clubs History.".

#113/Oct '92. Jesus Lizard, Pete The Roadie, Svart Sno, The Stalin, The Queers, Oswald Five-0, Dare To Defy, Slaughter & the Dogs, Contempt, "Two Tales Of The Americas," "Professional Punx."

#114/Nov '92. Vic Bondi, Leatherface, Jonestown, Flaming Midget, Deconstruction, No Idea fanzine, 8-Bark, SNFU, Moral Crux, PKRK, The Overcoat, Flaming Demonics, Malignus Youth, Total Chaos, Unborn-SF, Transmisia, Hubert Selby Jr, "Election 1992: To Vote Or Not."

#115/Dec '92. Smut, Gas Huffer, The Gits, Underdog Collective, The Undead, Bugout Society, Mind's Eye, Thighmaster, Public Descent, The Wallmen, The Bollweevils, Bad Genes, Lumpen Proletariat, Landfill, Booby Trap, "Scenes From The Drug War," "Avoiding The Draft."

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#118/Mar '93. Long Beach punk: Red Aunts, Ken All-Nite Rocker, Das Klown, Humpers, This Is Edwin; Last Man Standing, Tsunami, Man Is The Bastard, Didjits, Lou Giordano, Vicious Midgets, Dan & Dave Punk, "Twist"

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariat, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Velocity Girl, Schwartzeneggar, Pleum, Pilgrims, House Of Faith

#123/Aug '93. Lungfish, (ego), Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement"

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Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: Before 1st of month-- no later!!

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1/2 page: (7 1/2" x 5") $100

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COVER: By Aisha Khan

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IMPORTANT SUBSCRIPTION & DISTRIBUTION INFO FOR UK & EUROPE

Beginning with issue #121, MRR closed out its London office. Already existing subscriptions will be honored and sent out from the US, and all new subscriptions or renewals should be sent into the US address (Please note: all subs should be paid for in US dollars or checks should be drawn on banks that have a US office). For subscription rates, look just to your left here to see the proper amount. We thought it would be slighly higher, but found it possible to do it at the same rate as before and you should receive your issues a week or so quicker this way. European distributors should contact Mordam Records in San Francisco for details on costs, as Southern will no longer be doing that job. The Mordam phone is (1) 415-575-1970 and fax is (1) 415-575-1977. Much thanks to Kent Jolly for all her years of handling the UK/European office!!!

WANNA SEND US SOMETHING?!?

We are downright reliant for contributions from our readers - scene reports, interviews, news features, articles, letters - if you got 'em, we'll take 'em. We have a scanner - a nifty gadget that reads documents *as long as they're neatly typed.* A type size of at least 10 pts is required, as our scanner is a bit myopic. It doesn't read handwritten corrections and poor quality photo-copies give it a headache. If you absolutely must make a last-minute correction, use a light-blue correction marker. The scanner is color blind and won't get all bent out of shape. Typing in all capitals is a childish thing to do and severely vexes our shitworkers, who must retype the entire document. If you're slick enough to have a computer, send it to us on a disk. We can handle any 3 - 1/2 inch disk, as long as you tell us if it's Mac or IBM (and what word processing program it's in). We make so much fucking money, we can even afford to return your disk.

Interviews are a particularly touchy subject here at MRR. We want quality! Don't even bother sending us a review of your best friend's band if all you're gonna do is kiss their ass. Here are some tried and true guidelines for you to follow. 1) Plan your questions in advance, but allow for conversational flow. 2) Be controversial. Attack that band for the fascist bastards they are - and don't let them off the hook when they pop off with something stupid. 3) Keep the conversation moving - let it flow from topic to topic. Try not to do all the talking yourself. 4) Avoid taping interviews in noisy restaurants, under freeways, etc. 5) Keep it concise. Transcribing is a bitch, and the longer you go on, the more likely you are to get bogged down in silly, meaningless shit. Try to get to the main issues as soon as possible. End it as soon as the dialogue begins to disintegrate. Avoid one-answer questions. 6) Try to get to the personality of the group. At all costs avoid this question: "What are some of your influences?" That's dull, dull, dull! 7) Graphics are important. Send as much in the way of logos, lyrics, photos and artwork as possible. Give us something to work with! Before doing an interview, call us and to check it out in advance.

Scene Reports: Keep them short and to the point. Cram them with info... what is there to do in your town? What kind of bands and venues? Think of it as a tour guide for travelling punks, and include addresses for everything. Youth hostels, record stores and other places of interest to punks are important information. Send us nice photos, so we can make it look pretty.

Articles are somewhat rare here; that's because not many well-written ones come our way. Try to be thorough in your research. Pretend you're getting graded. Not all articles have to political or "heavy" social issues - we would appreciate a bit of humor, as well. As much as it pains us to admit it, Ben Weasel's "Punk Business" article was a good example of what we're looking for. If you've got an idea, call us and talk to us.

Graphic Artists tend to be flakes, which is why we have such a tough time keeping this 'zine sufficiently artsy. Send a sample of your work, as well as a rough sketch of what you might do with the 10" by 16" centerfold or a cover. We'd also love to run some comics in every issue.

Book Reviews may not always get published, but if you send one in that we find interesting, we'll be thrilled to run it.

Radio Stations that cover punk are occasionally featured in MRR. Send us in a few paragraphs about your station, as well as some tasty graphics or logos.

Scum Pit is something that interests a rare breed of obsessive record collectors. If you think you know everything or something about rare and collectable punk records, send us in an article.

What's the Scoop is not a silly, trivial thing. We very much want to know what people in your town think about all manner of stupid questions. You need to tape them, photograph them, and then transcribe it. If you loosen up a bit, you'll have fun.

MAXIMUM ROCKNROLL RADIO

Michelle Haunold
Radley Hirsch
Ken Sanderson
Jon Von
Paula Hirsch
Kenny Kaos
Alisa Schulman
Last Will

CFLR	Sudbury, Ont
106.7 Cable	Thursday 6PM
CFMU	Hamilton, Ont
93.3FM	Monday 11:59 PM
CHRY	No York, Ont
105.5FM	Wednesday 1AM
CKCU	Ottawa, Ont
93.1FM	Last Mon of month 10PM
CKMS	Waterloo, Ont
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KMNR	Rolla, MO
89.7FM	Thurs noon/Sun midnight
KZUM	Lincoln, NE
89.3FM	Wednesday midnight
WBNY	Buffalo, NY
91.3FM	Thursday 6PM
WCNI	New London, CT
91.1FM	Sat midnight
WDBM	E. Lansing, MI
88.9FM	Thursday midnight
WMPG	Portland, ME
90.9FM	call station
WPRK	Winter Park, FL
91.5FM	Wednesday 10PM
WPTS	Pittsburgh, PA
98.5FM	Saturday 11PM
WYRE	Waukesha, WI
103.9FM	Fri 8PM & Sun 9PM
WZRD	Chicago, IL
88.3FM	Sunday 3:30PM
Radio Pomme	Louviers, France
91.6FM	Saturday 5PM
4YOU	Rockhampton, Australia
98.5FM	Monday 2AM
4ZZZ	Fortitude Vly, Australia
102.1FM	Sat noon

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth, here's some of the MRR crew's current Top 10 lists.

JEFF BALE

CHAOS UK-Two Fingers Punk Rock-LP
DWARVES-Sugarfix-LP
HEADWOUND-Kings Of Beer-EP
TEENGENERATE-Get Me Back-EP
V/A-Singles Club #1-45
DOLPHINS-Tough Times-EP
GRABBERS-Huntington Beach-EP
HUMPERS-Positively Sick On 4th St-LP
V/A-Puget Power Four-EP
VOICE-Fever-EP

SUZANNE BARTCHY

SVART SNO-PPS-EP
BAD RELIGION-Recipe For Hate-LP
JAWBREAKER-live/1.6 BAND-These Giants-LP
RORSCHACH-Protestant-LP
MACHINE-Brother-45
TEENGENERATE-Get Me Back-EP
THE SECT-This Side Of Summer-EP'
DWARVES-Sugarfix-LP
HUMPERS-Positively Sick On 4th St-LP
GRIMPLE-Up Your Ass-LP

CHRIS DODGE

MOLECULES/JOHN ZORN'S COBRA-live
SWIZ-CD/JOHN HENRY WEST-EP
LOAD-EP/FUMES-LP
GR'UPS-EP/FOR SALE-EP
BUTT TRUMPET-I Left My Flannel-45
NO USE FOR A NAME-LP/RORSCHACH-LP
N.I.T.B./PINK FLAMINGOS-split EP
FAILURE FACE-EP/HUMPERS-LP
FIDDLEHEAD-CD
V/A-Just Add Water-CD

JOE DONOHOE

ZENI GEVA-Disgraceland-45
RAILROAD JERK-Milk The Cow-EP
NAPALM DEATH-Nazi Punks Fuck Off-EP
V/A-Dü Hüskers-EP
BOSS HOG-live
HORSEY-Underbelly-45
PICASSO TRIGGER-Valentine-45
CORDUROY-I'll Get Around To It-45
V/A-Killed By Death #6-LP
MAN IS THE BASTARD/U.N.D.-split EP

LALI DONOVAN

RORSCHACH-Protestant-LP & live
V/A-4 Other Old 7"s-LP
V/A-Chicago Hardcore Comp-EP
SIEGE-Drop Dead-CD
SVART SNO-PPS-EP
BATTALION OF SAINTS-Fighting Boys-EP
GRIMPLE-Up Your Ass-LP
COLLAPSE-EP/DISAFFECT-Home Of Slave-EP
CRACKERBASH-Tin Toy-10"
LOAD-Pastor's Day-EP

KARIN GEMBUS

RORSCHACH-Protestant-LP & live
CHINO HORDE-LP & live/KEROSENE-EP
CRACKERBASH-Tin Toy-10"
GODHEADSILO-Friendship Village-EP
GRIMPLE-Up Your Ass-LP
JOHN HENRY WEST-EP/EXHALE-EP
Tom Robbins-all his books
WITH INTENT-EP/UNDERSTAND-LP
V/A-Revive Us Again-EP
CIRCUS LUPUS-Solid Brass-LP

WALTER GLASER

ROCKET FROM THE CRYPT-Pure Genius-EP
UNWOUND-You Bite My Tongue-EP
FETISH 69-Brute Force-LP
CIRCUS LUPUS-Solid Brass-LP
MINOR THREAT-Did You Fucking Get It-LP
J CHURCH-No One Has A Future-EP
JAWBREAKER-live
SCREAM-live
EDSEL/JAWBOX-split EP
PENCIL-EP

MICHELLE HAUNOLD

HUMPERS-Positively Sick On 4th St-LP
TEENGENERATE-Get Me Back-EP
V/A-Puget Power Four-EP
ZONA A-SucastStroja-EP
GLOO GIRLS/PONCHERALLOS-split EP
DWARVES-Sugarfix-LP
THE SECT-This Side Of Summer-EP
GRABBERS-Huntington Beach-EP
FUNERAL DRESS-Brewhouse-EP
All the other Incognito 7"s

JUDGE

Blemish-zine
Cometbus-zine
Fear Of Grownups-zine
Hey, Stranger-zine
Outpunk/Fembot-zine
Blue Persuassion-zine
Dangerous Pussy-zine
Hamshit-zine
No Hope-zine
Zero Points Bulletin-zine

FRANCISCO ALEGRIA

MAJORITY OF ONE-2000 Years Of Indecision-CD
BLOODLINE-One Thousand Screams-CD
CHORUS OF DISAPPROVAL-The Italian 7"-EP
JOHN HENRY WEST-EP
SILENCE-Silence-45/RORSCHACH-LP
V/A-Realization-EP/FORCED DOWN-Mortal-CD
TRANSCEND-Room 101-CD/BAD TRIP-Elevator-EP
WORLDS COLLIDE-All Hope Abandon-LP
MEAN SEASON-Bleed To Me-EP//UNDERSTAND-EP
AMERICAN PSYCHO BAND-EP

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

TOP 10

Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay), CD-only release, or cassette-only release.

RAY LUJAN

Liz Phair-Exile In Guyville	J CHURCH-Camels, Spilled Corona...CD
BOSS HOG-live	OLD MAN-Middle Ground-45
RED AUNTS-Drag-LP	SLANT 6-EP
ROCKET FROM THE CRYPT-Pure Genius-45	CORDUROY-I'll Get Around It-45
THE SECT-This Side Of Summer-EP	APOCALYPSE HOBOKEN-Strikes Back-EP

TIMOJHEN MARK

RORSCHACH-Protestant-LP & live	V/A-Killed By Death #6-LP/RED AUNTS-LP
LOAD-Pastor's Day-EP	DAZZLING KILLMEN-Digout The Switch-LP
DISAFFECT-Home Of The Slave-EP	LOSERS/COITUS-split EP/1/6 BAND-LP
GRIMPLE-Up Your Ass-LP	V/A-Singles Club #1-EP/Kaal-#0-zine
EMPOWER/ENSLAVED-split CD	JOHN HENRY WEST-EP/ZENA GEVA-EP

BEN WEASEL

SHOCK TREATMENT-LP	DOLPHINS-Tough Times-EP
GRABBERS-Huntington Beach-EP	GAS-In The Crowd-LP
FUNERAL DRESS-Brewhouse-EP	WHITE KAPS-Blown In The USA-LP
F.Y.P.-Cooties-EP	DIRTY SCUMS-Really High-EP
SPINEY NORMAN-Draft Style-EP	THE PIST-Destroy Society-EP

SMELLY MUSTAFA

CORDUROY-I'll Get Around To It-45	AMERICAN PSYCHO BAND-EP
BUCKSHOT-EP	GR'UPS-Buildings Are The Purtiest-EP
TEARS OF A DOLL-EP	FUCK EMOS-live
RAILROAD JERK-Milk The Cow-2x45	GODHEADSILO-Friendship Village-EP
RED AUNTS-Grag-LP/DIESELHEAD-Forklift-EP	MR BUNGLE-Stroke Me-EP

NEIL NORDSTROM

RORSCHACH-Protestant-LP	JOHN HENRY WEST-EP
ZENA GEVA/LEWD-split LP	SVART SNO-PPS-EP
AMERICAN PSYCHO BAND-EP	DEFORMED CONSCIENCE/SCOURGE-split EP
M.I.T.B./PINK FLAMINGOS-split EP	GRIMPLE-Up Your Ass-LP
NO FUN AT ALL-Vision-CD	EXTREME SMOKE-EP/COLLAPSE-EP

OWEN PEERY

All rumors about SINKER/Adam	CURRENT-Coliseum-LP & live
1.6 BAND-LP/CHINO HORDE-LP & live	WORLDS COLLIDE-All Hope Abandon-LP
RIGHTS RESERVED/ASSFACTOR 4-split EP	MACHINE-Sick EP/MACHINE-Brother-EP
EXHALE-Itching Burning Irritation-EP	V/A-Realization-EP/BEEKEEPER-live
WITH INTENT-EP	GRIMPLE-Up Your Ass-LP

BRUCE ROEHRS

TEENGENERATE-Get Me Back-EP	SHOCK TREATMENT-LP/DWARVES-Sugarfix-LP
V/A-Singles Club #1-45	LOSERS/CIOTUS-split EP
DIRTY SCUMS-Really High-EP	LOAD-Pastor's Day-EP
BRATBEATERS-Try To Be Yourself-45	GRABBERS-H.B. Vs The World-EP
HUMPERS-Positively Sick On 4th St-LP	MAD SIN-Break The Rules-LP

KEN SANDERSON

MAN OR ASTROMAN?-Is It?-LP	GRIMPLE-Up Your Ass-LP/TEENGENERATE-EP
RORSCHACH-Protestant-LP & live	CRACKERBASH-Tin Toy-10"/BEGUILED-EP
JOHN HENRY WEST-EP	V/A-Really Fast Vol 8-LP/SVART SNO-PPS-EP
CAPITALIST CASUALTIES/DREAD-split EP	M.I.T.B./PINK FLASMINGOS-split EP
DISAFFECT-Home Of The Slave-EP	SIEGE-Drop Dead-CD

JON VON

DOLPHINS-Tough Times-EP	TEENGENERATE-Get Me Back-EP
SMUGGLERS-In The Hall-CD	GRABBERS-The Way-45
LOS HUEVOS-EP	DWARVES-Sugarfix-LP
MAN OR ASTROMAN?-Born Of Woman-LP	LAZY COWGIRLS-1993 Demos-tape
V/A-Puget Power Four-EP	A-BONES/SOUTHERN CULTURE...-split 45

TIM YOHANNAN

All the Incognito EPs/V/A-Singles Club #1-EP	DEATH PUPPY-EP/DISAFFECT-EP
GLOO GIRLS/PONCHERELLOS-split EP	PIST-Destroy Society-EP/GRIMPLE-Up Your Ass-LP
INFEZIONE-LP/LOAD-Pastor's Day-EP	LOSERS/COITUS-split EP
TIMES SQUARE PREACHERS-EP	TEENGENERATE-EP/SHOCK TREATMENT-LP
V/A-Killed By Death #6-LP	V/A-Puget Power Four-EP/V/A-Really Fast #8-LP

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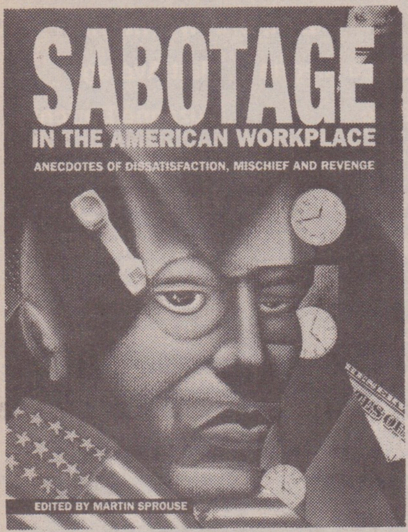

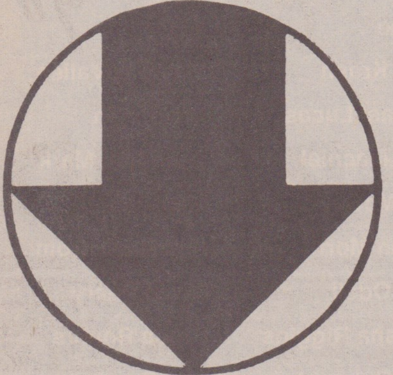

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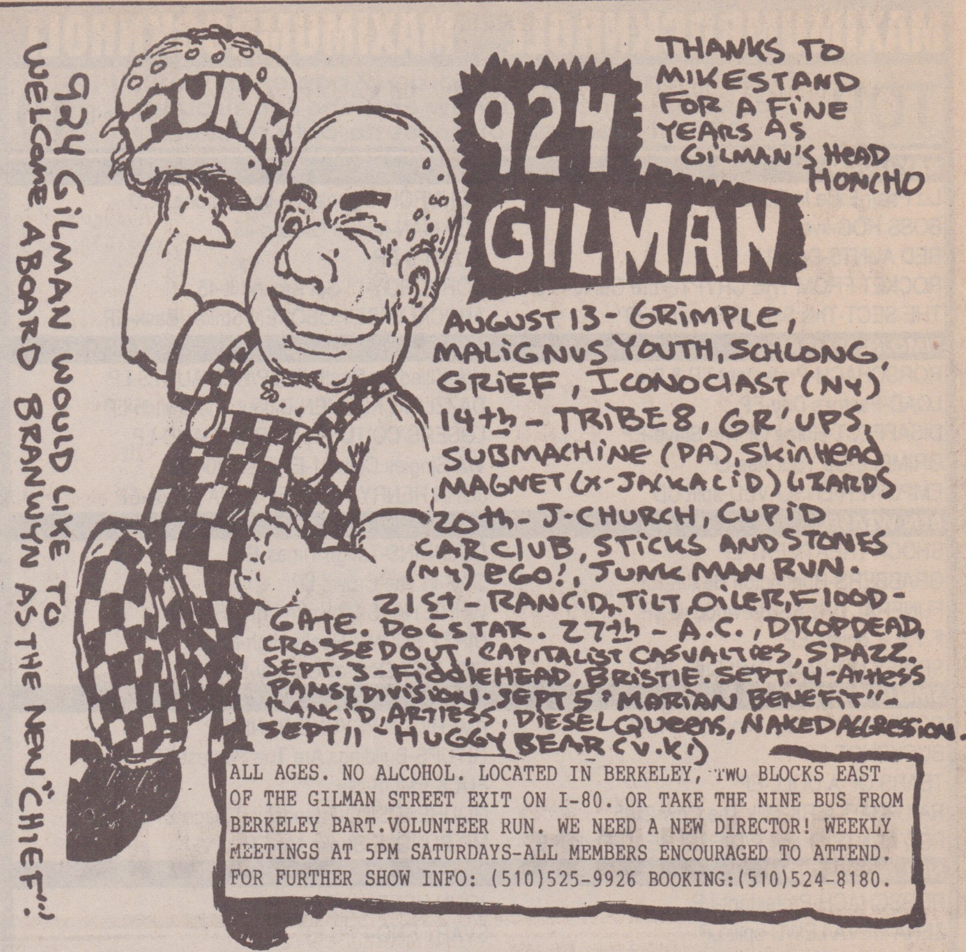

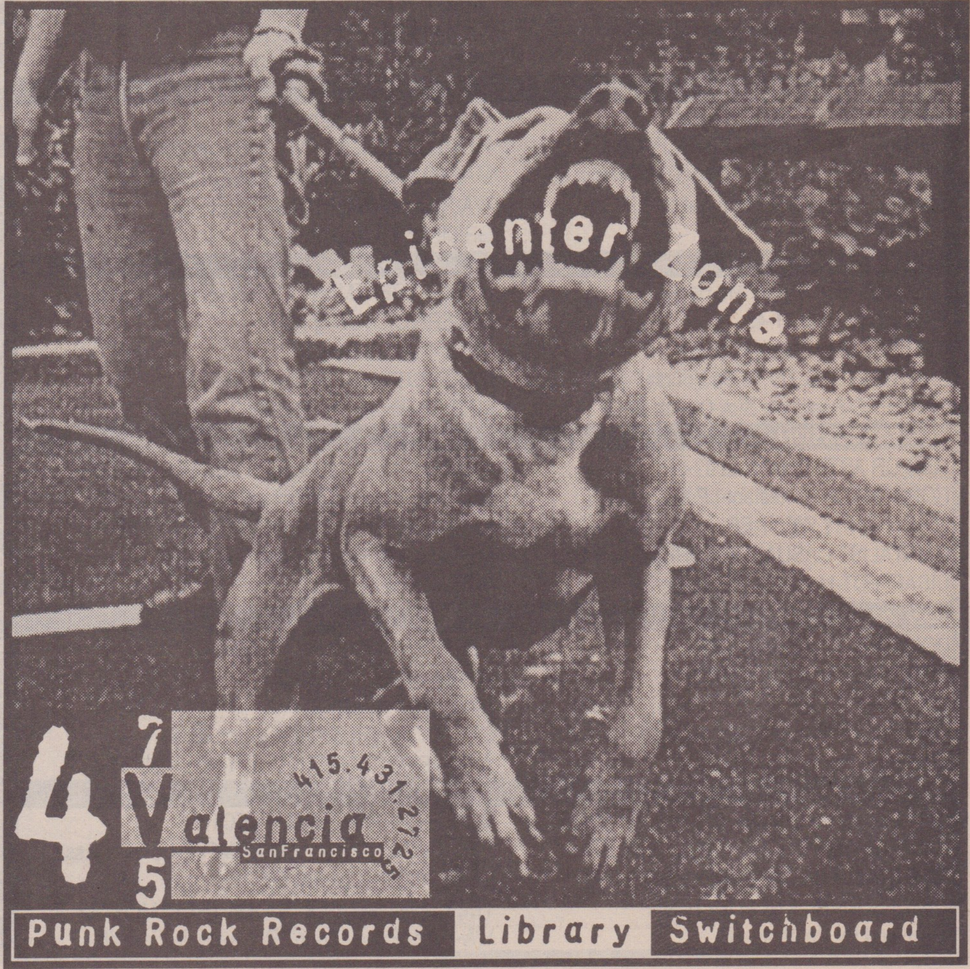

New releases coming out in September on **OUTPUNK**:

God Is My Co-Pilot "Straight Not"

LP / CA / CD

Don't forget:
-Tribe 8 "By the Time We Get to Colorado" 12" EP / CA / CD
-Pansy Division "Bill & Ted's Homosexual Adventure" 7"
-Outpunk fanzine #2 (split with Fembot zine)

Available through Blacklist Mailorder (475 Valencia, SF, CA 94103. Send $1 for catalog).

Post paid prices will appear in next month's MRR. Distributed exclusively through Revolver USA (290-c Napolean, SF, CA 94124). Get it from them. Stop bugging me.

Inquiries without return postage get lost easily.

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Fifth Column / God Is My Co-Pilot split 7"

Hyperdrive Kittens "RocknRoll Drag Queen" 7"

QUEER PUNK PROUD

Artist	Title	Format/Country	Price	Label
A-Bones	Here They Come	7"	2.60	Estrus
Affirmative Action	Escape	LP	7.60	Rainforest
Anacrust	Progression or Decline	LP (Netherlands)	7.75	
Angst	Angst	7"EP (Norway)	3.25	Heart First
Aspirin Feast	How Do You Call...	7"EP	1.30	Piss Poor
Bad Trip	Elevator	7"	2.85	Wreckage
Beguiled	Black Gloves	7"EP	2.60	Estrus
Big'N	Musket/Tight One	7"	2.60	Spontan. C.
Boris the Sprinkler	She's Got a Lighter	7"	2.30	Trouser C.
Brian, Colin, & Vince	Bucket O' Fun N' ...	CD	7.80	
Butt Trumpet	I Left My Flannel...	7"	2.60	Hell Yeah!
Capitalist Casualties/Dread	Split Personality	7"EP	2.35	Six Weeks
Carlosl	You Know/Slide	7"	2.30	Truckstop
Cerebors Experimidos	Kill the Pope	2x7" (Spain)	4.80	Munster
Cheetah Chrome+the Ghetto Dogs		10"EP	4.85	Get Hip
Chemical Posse	Struggle	7"EP (Italy)	3.60	Mele Marce
Cherubs	Dreamin'	7"	2.60	Unclean
Collapse	Failure	7"EP	2.30	HLH
Crackerbash	Tin Toy	10"EP/CD	4.90/5.85	Empty
Crimpshrine/Jawbreaker		7"	2.70	Skene!
Current	Coliseum	LP	4.90	Council
Debristream	Debristream	CD	5.20	
Doglight	Doglight	7"EP	1.95	Collective
Dolphins	Tough Times	7" (Finland)	3.60	Diesel
Dr. Gunni	Fuzz and Sway	7"EP	1.95	Vinyl Comm
Econochirst	Trained to Serve	LP	4.80	Vermiform
Econothugs	Econothugs	7"EP	1.95	Centsless
Edsel/Jawbox	split	7"	2.30	Desoto
Ex	Aural Guerrila	Cass.	2.85	Homestead
Flop	Flop	7"EP	2.90	Lucky
Forced Down	Mortal	CD	7.80	Vinyl Comm
Funeral Oration	Say No to Life	LP (Nether..?)	7.20	WRF
Germs	Cats Clause	10"EP	11.70	Munster
Glass Babble Radio	Dissonant Airwaves	7"	2.30	Kirbdog
God Head Silo	The Friendship Village	7"EP	2.50	Kill Rock S.
Golpe Justo		7"EP (Puerto Rico)	2.60	Computer C
Gomez	Gomez	7"EP	2.30	Little Depty
Grups	Buildings Are the...	7"EP	2.30	Duotone
Grimple	Up Your Ass	LP	5.85	M&E
Heavenly	Punk Girl	7"	2.80	Sarah
It	Don't You Strangle Me	7"EP (Austria)	2.40	Sacro Ego.
J Church	Camels, Spilled Corona	LP	8.80	Damaged
J Church	No One Has a Future	7"	3.30	Damaged
J Church	Sleep	7"	3.30	Rugger Bug
J Church	She Has No Control	7"	3.15	Damaged
Johnboy	Calyx	7"	3.05	Undone
Liverball	Bullet For Your Thoughts	7"EP	2.35	Ripe
Los Huevos	Los Huevos	7"EP	2.60	Los Huevos
Lungfish	Rainbows from Atoms	LP/CD	6.10/8.05	Dischord
Machine	Brother/Sold	7"	2.60	Youth Bus
Machine	Sick/Step Over	7"	2.60	Youth Bus
Malachi Crunch/Maggot		7"EP	2.60	Computer C
Man or Astro-Man	Is it....?	LP/CD	5.60/8.45	Empty
Mummies	You Must Fight to Live...	7"	2.60	SFTRI
Napalm Death	Nazi Punks Fuck Off	7"EP	3.30	Earache
Neurosis	Pain of Mind	LP	9.00	Alchemy
New Bomb Turks	Next Big Thing	7"	3.00	Munster
New Bomb Turks	So Young, So Fair, So...	7"	2.30	Empty
Nomads	Wimp	7"	3.00	Munster
Pain Teens	"Destroy Me, Lover"	LP/CD	7.75/10.05	Trance Syn
Perukers	Protest And Survive	7"EP (Sweden)	3.15	Distortion
Prophets of Rage	Prophets of Rage	7"	1.95	Collective C
Red Bug	Blue Light Special	7"	3.25	Canned Cor
Rig	Warthole	7"	2.60	Unclean
Ringworm	The Promise	CD	6.80	Incision
Rocket from the Crypt	Circa Now	LP	6.50	Headhunter
Ruins	0'33"	7"EP (Japan)	2.65	H6 Fact
Schlong	Squattin' On The Pot	LP	4.55	Very Small
Screeching Weasel	Pervo - Devo	7"/zine	3.00	Shred of .
Scrog	Learning Compromise	7"	2.60	Allied
Second Guess	#8	Cass.	2.60	2nd Guess
Selfish	Selfish	7"EP (Finland)	2.30	Genet
Shortsight	Why Spend Time...	7"	2.95	Conquer...
Shorty	Kaput-comic&record set	7"/comic	4.25	Skin Graft
Show Business Giants	Maybe It's Just Me	CD	7.80	Wrong
Slant 6	What Kind of Monster...	7"	2.85	Dischord
Spazz	Spazz	7"EP	2.65	Slap-A-Ham
Spitboy	True Self Revelaed	LP	4.40	Ebullition
Subway Arts	Subway Arts	LP (Belgium)	6.85	Genet
Superkools	Love Turns Grey	7"	2.60	Dinoysus
Surf Raiders	Live At the Whisky...	2x7"	3.90	Bacchus
Teen Idols	"Old Days, Old Ways"	7"	2.60	House O' P.
Terveet Kadet	Propaganda	LP (Finland)	6.95	Kill City
Those Who Survived the Plague...		7"EP (Austria)	2.40	Sacro Ego.
Tumbul A.C	Ch. 15	7"EP	2.30	Chumpire
Unwound	fake train	LP/CD	5.60/7.80	Kill Rock S.
V/A	Atomic Action	7"	2.90	Constant C.
V/A	Bits of Noise	CD (Netherlands)	9.60	WRF
V/A	Blackbox Records Comp	CD (Int'l)	11.10	Blackbox
V/A	Give Me Back	LP	4.40	Ebullition
V/A	God's Chosen People	LP	5.00	Old Glory
V/A	Hope for Us	7"EP	2.30	Discontent
V/A	I Give You The Head of Corp. Rock	CD	10.40	Sparse
V/A	It's a Florida Thing, You Wouldn't...	7"EP	2.30	Toybox
V/A	Love & Napalm	LP/CD	7.75/10.05	Trance Synd
V/A	Sing Along With...	7"EP (Int'l)	1.80	WRF
V/A	TVVA Less than TV sampler	CD (Japan)	14.00	ZK Records
V/A	Very Small World	2xLP	7.80	Very Small
V/A	Vinyl Retentive	2xLP	7.80	Very Small
V/A	Violence Inherent in the System	CD (Int'l)	9.10	NKVD
V/A	ZK Sampler	CD (Japan)	14.00	ZK Records
Victims Family	Voltage & Violets	LP/CD	5.60/7.80	Mordam
Wider	Wider	7"	3.30	Stickshift
With Intent	To Earth	7"EP	1.95	Vinyl Comm
Worlds Collide	Pain Is Temporary	CD	11.20	Lost & Found

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Ben is Dead	#22	print	1.75	8 oz.
Breaking Free	Adventures of Tin Tin	Book	3.30	9 oz.
Brecher,Childs&Cutler	Global Visions	Book	10.10	15 oz.
Bullard, Robert D.	Confronting Env Racism	Book	10.10	12 oz.
Celtic Pamplemousse	v. 5.0	print (Canada)	1.00	2 oz.
Chomsky, Noam	The Fateful Triangle	Book	11.40	22 oz.
Chomsky, Noam	Turning the Tide	Book	7.80	13 oz.
Cloudbreak	#3	print	.50	2 oz.
Dishwasher	#10	print	.25	2 oz.
Edwards, Bonnie, RN	America's Favorite Drug	Book	3.00	4 oz.
Flipside	#85	print	1.25	9 oz.
Hardware Fanzine	Summer 1993	print	.60	2 oz.
Holy Titclamps	#12	print	1.50	3 oz.
Infinite Onion	#8	print	.65	2 oz.
Jonestown Aloha		print+cass	1.50	5 oz.
Lardass	#4 or #5	print	(each) 1.00	1 oz.
Lizard Music		print	.50	3 oz.
Llewellyn, Grace	Real Lives	Book	9.20	15 oz.
Mad Planet	#2	print	.10	1 oz.
Madman's Dream	Vol 3 #2	print	.25	2 oz.
Militant Vegan	#2	print	.50	2 oz.
Mudflap	#5	print	1.00	2 oz.
No Answers	#10.25	print	.55	2 oz.
Nuclear Winter	#2	print	1.50	6 oz.

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Punchline	#15	print	.50	4 oz.
Punk In My Vitamins	#3	print+cass	2.00	4 oz.
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Real Girl	#1, #3, or #4	print	(each) 2.00	3 oz.
Real Girl	#2	print	1.75	3 oz.
Richmond, D.	How to Dissappear Completely...	Book	8.00	7 oz.
Riot Geek	#1	print	.30	2 oz.
Satan Wears a Bra	#2 or #3	print	(each) 1.00	3 oz.
Scrape	#8	print	1.00	3 oz
Second Guess	#7	print	1.00	3 oz.
Self Esteem Queen	#1	print	2.00	3 oz.
Sims, Beth	Workers of the World Undermined	Book	6.00	7 oz.
Sixty Nine Shattered Realities	#1	print	.50	2 oz.
Stinkzine	#4	print (UK)	1.00	2 oz.
Strum and Drang		print	2.50	5 oz.
Too Much Coffee Man	#1, #2, #3 or #4	print	(each) .50	1 oz.
Trustkill	#1	print	1.00	3 oz.
Underdog	#5	print	.50	2 oz.
Verboslammed	#4	print	.70	2 oz.
What's That Noise?	#3	print/Cass(Belgium)	3.00	8 oz.
Whitebread	#10	print	1.00	5 oz.
Wind Chill Factor	#9	print	.50	3 oz.
World War III Illustrated	#19	print	1.90	6 oz.

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SUBCRIPTIONS: Yes, every month for one year you can now receive either an *Update* or *Catalog* delivered right to your door. No hassles.
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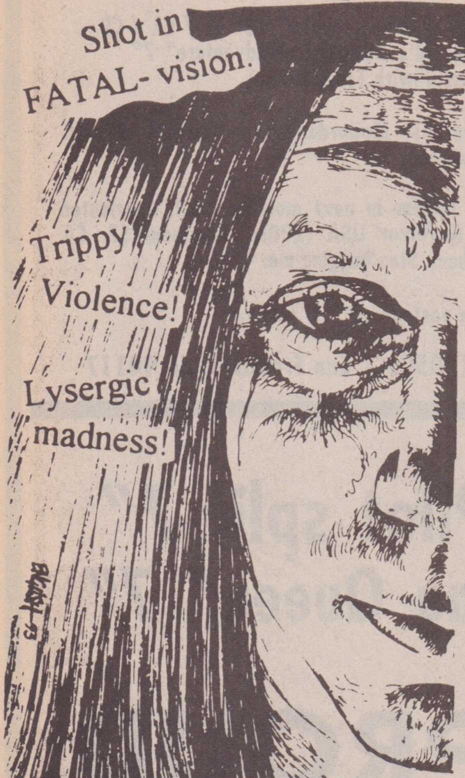
each additional LP	.22	.65	1.50	2.65	3.65	3.70	1.05

ACID IS GROOVY KILL THE PIGS



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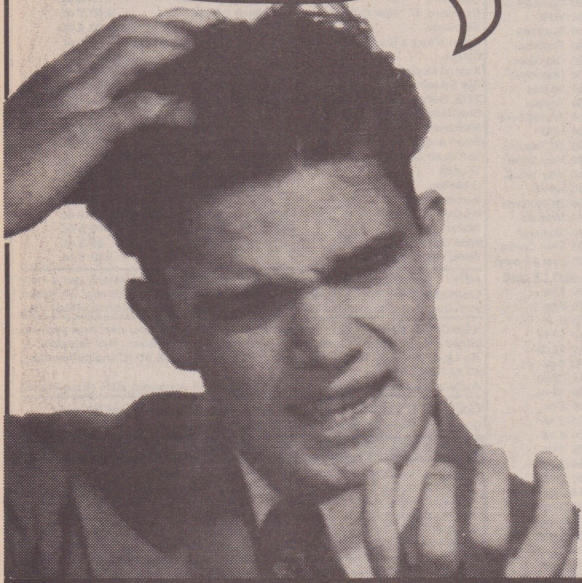

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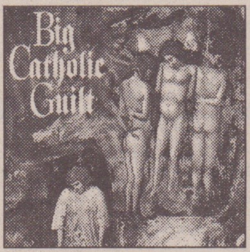

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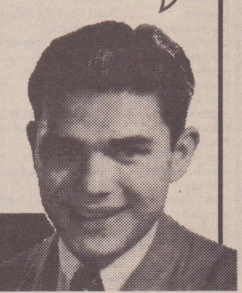

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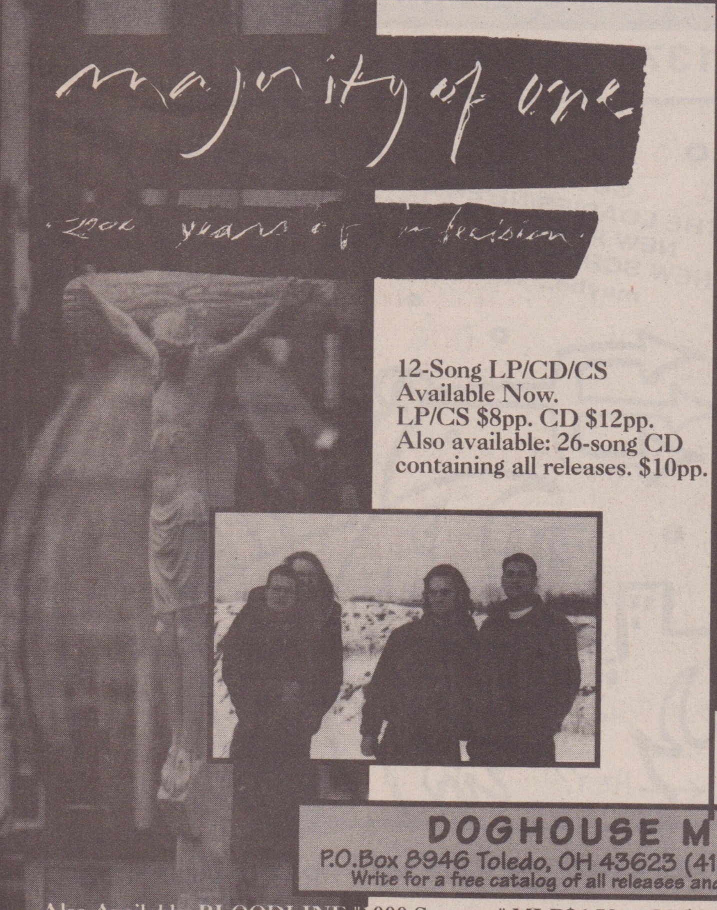

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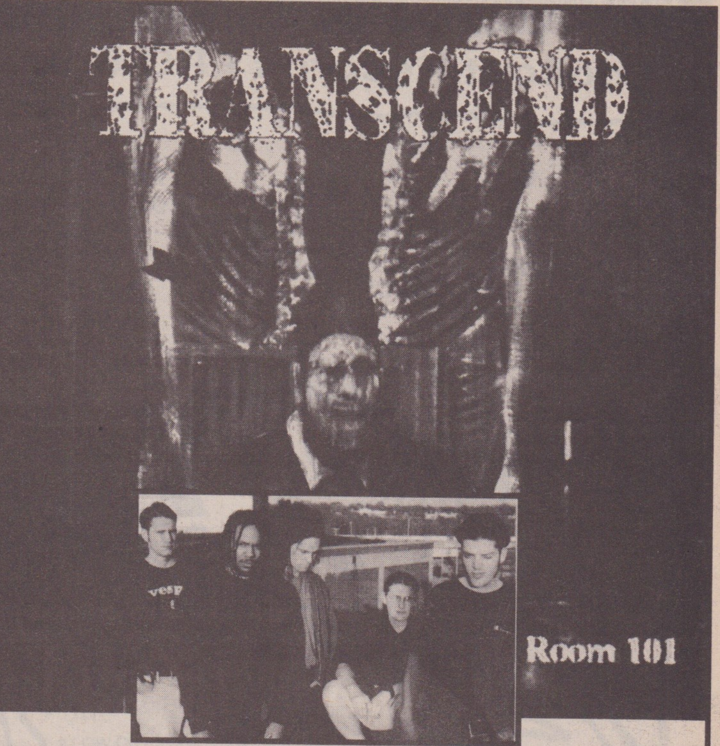

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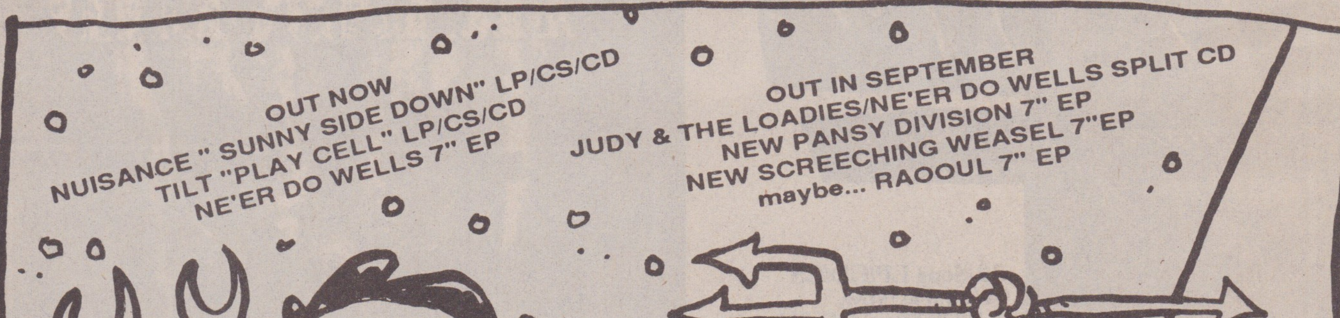

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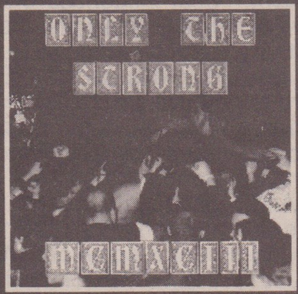

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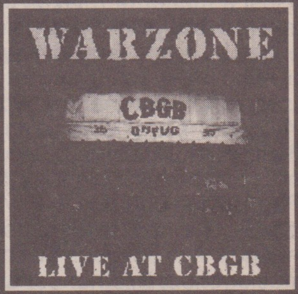

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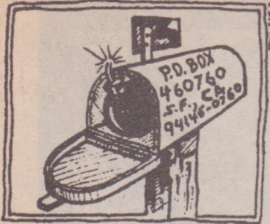


A Tim/ MRR

I'm writing this letter in response to a Postcard received by Headache Records in which you have virtually banned Headwound from the pages of MRR because of the lyrical content of "Keep It In The Country", on our latest EP. In addition, I'm directing this to Blacklist Mailorder as well for similar reasons - although they seem to have gone as far as "blacklisting" *all* Headache releases.

For starts; We (Headwound) have no intention of battling the issue with either one of You. The song stands as is, we have no intention of dropping it from our song list, we certainly have no regrets for having released it, and hopefully - beyond this letter - we have no intentions of inflating this issue into a prolonged journey down a dead-end street. We are however, insulted by the "racist" tag you have given us on the basis of one line, in one song. The intent was never meant to be malicious, but without a sense of humor I guess it was bound to be blown out of proportion. And it was. We don't give a shit about our image at MRR. You got a great publication. I've read it from issue #1 and will continue unaffected. But don't flatter yourselves' - you're not the Punk Police. And for the sake of everyone who can enjoy Headwound unbiased by the damage your opinion's can do, let's set the record straight:

#1. We're not an Oi band. As a result of our first EP's reviews we've been defined as such by the fanzine network, but we've always considered ourselves a PUNK band.... period. The songs fit comfortably into an OI groove, and yeah, we've all had crews, Doc's, and the like... but that's just a matter of *relaxed* choice. Not of intention. And yeah, we all like Oi, we're influenced by it, and tend to play with other bands who may (or may not) consider themselves Oi, but the key word here is *RELAXED*. There's never been any intentional effort, musically or otherwise, to be anything but the hard-working, beer drinking, Punk loving chumps that we are. And if that's Oi... so let it be, because that's us in a nutshell. Any opinions that make it into our music reflect this honest and not-so-complicated lifestyle. Not as part of a requirement for belonging to any particular "scene". We're comfortable with this, and apparently so are the people who come and support us.

#2. We are not Skinheads. And again, we're comfortable with this because we have no problem with the Skins in general. But we don't support the few splinters of neo-Nazi, straight-edged, right wing, white-power, or otherwise politically "correct" Skins that the media uses as a misinformed example for their own glut of sensationalism. And that conflict has never been the case with Headwound, Headache, and the NJ scene - albeit a few isolated incidents that bear no relation to the bands or the music at all. "Patriotism" is an oft-misused buzzword that pops up in racist/Skin conversations, but it's got about as much weight as "Anarchy" had with the Punks. None! Don't confuse it with pride. If you're looking for the real common denominator between the Skins and Headwound, you can start - and end - there. After that, it's got more to do with our love for beer and hard music than what uniform you're wearing (this week).

#3. We are not racist. The fact that You even mentioned that word just bothers the fuck out of us. We weren't called sexist for "Barfly"... or was that OK because maybe you had one the night before?!? And maybe if you were at a Headwound show we might even catch you singing along to "....Country" with everyone else?! Is it OK then?!? Point is; we've been playing "...Country" for some time now, and you're the only one that ever found it to be racist. It's not! And neither are we! You're wrong! Period.

"Keep It In The Country" is about pride. Plain and simple! We got it... maybe you don't. It's directed at Americans, but not *white* Americans as a racist tag would imply. The reference made in the song is not meant to slag any particular race or culture. It is however, meant to excite an inherent and natural pride that we felt is common to our audience. And it has, performance after performance. Maybe that's not the reality MRR likes to admit to, but then maybe you should get away from your typewriters and go out more. Our audiences tend not to be so bogged by nihilism as to as to let this really bother them. No one is looking for the next "issue" to exploit. If in fact it *is* an issue. And in this case, it's *not*!

MRR remains to be one of the biggest influences on the Punk/HC scene. Many kids think that MRR has the yardstick by which all Punk (and Punk culture) is measured by. But MRR has always shredded US policy no matter what. When the rest of the country (Punks included) were proudly watching US warplanes pound the shit out of Iraq MRR *typically* had a problem with that. Hey... that's your opinion. We read it... some of it made sense, some of it we trashed. But nobody banned MRR for being anti-American. And you can't tell me that most Americans (Punks included) didn't feel a sense of pride watching *US made* "smart" missiles zero in on a ventilation duct from 3 miles in the air. Whether the world's better for this or not... it's given new meaning to the words Made In The USA! No apologies here.

But I'm not gonna nit-pick the obvious. I just feel that Headwound is being given a bad rap. We respect you and your opinions. Your "letters.." column has kept them alive for years uncensored, self-righteous... what-have you. We feel the same way about our music, although "...Country" is our only step in that direction, and is certainly not conclusive to label the band "racist". Neither is this the "vein" Headwound is headed. It just happened.

For the record; we're not sucking up to this incident in the least. This letter is the last word from us about it. We just hope that this doesn't affect future Headwound releases and relations with MRR. And more importantly, we don't want to be pigeonholed as "racist" for the sake of all the friends we've made worldwide. We're not. So don't write us off in the future. We're well aware of MRR's policies, but the problem with policies is that you always end up saying something stupid like... "my hands are tied" later on. And we'd hate to think of MRR bound in that way.

Harry Baggs/ Headwound

Dear Harry,

You dish it out just fine in your songs, and when you've gotten good reviews in MRR you haven't said shit. But get your knuckles slapped a little and out it comes. If you write outspoken lyrics, then shut up and take your lumps.

The song I mentioned goes like this:

"Keep it in the country
that's what you gotta do
Build them up from shit
after WW II
7 years later
they're taking jobs from you
Is this what you want
a boss named Chin
Gotta love the country
you were brought up in"

You can take your patriotic, xenophobic (look that one up) crap and shove it up your ass. And don't bother speaking for me in your "pride". Maybe there are some punks in your area who felt the way you describe, but most punks I've ever talked to don't share your perspective. Maybe it's time for you to go out and see more of the world (and having grown up in your beloved "Bergen County", I know what the fuck I'm talking about).

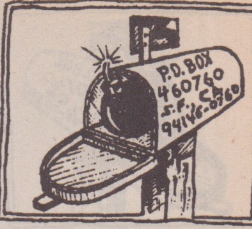
And don't flatter yourself— MRR did not "ban" you. We have a clear and stated policy that we don't want to run ads for records we are uncomfortable about. We will run Headache ads in the future, but don't want to support your band's particular release. You can sing about whatever you want, and we can print whatever we want. We are not locked into a "bad" policy; it is one we created and feel good about.

Finally, as I stated in my review, some bands are always teetering on the brink of stupidity, and sometimes they fall over. That's how I feel about this song. You don't feel it's racist (and maybe some charitable folks out there might say it isn't really racist-- just dumb as fuck), but in my book, it doesn't matter whether you're a skin or a punk, whether it's oi or garage... it's just ignorance, compounded by a loser's pride. No apologies here either. Tim

Harry,

Since I work both here at MRR and at

Letters



Blacklist, I think that it's fair for me to give the BLMO perspective on Headache. Like we've all said many times before, both MRR and Blacklist are both all-volunteer run efforts, and as such we have no obligation to spend our time supporting bands or labels who represent ideologies which make us wretch. I like Oi, and I like a lot of the music that Headache puts out, however recently I have noticed the lyrical content of their bands leaning further and further towards the right: Broken Heroes with their essentially anti-welfare song "Labour Party" or "No Friend of Mine" I can't quite remember which, Those Unknown who have a song about getting laid with their tremendously well-hung genitalia, not to mention that ridiculous Headwound xenophobic bullshit. So since I can assuredly say that the lovely folks at Blacklist don't believe in those ideals, it stands to reason that we aren't going to spend our spare time supporting that mentality via our distribution service. It's pretty simple and you can like it or lump it, we're not a public trust dedicated to supporting the right to spread your moronic blather to "da kids", therefore we take what we like and we toss what we don't, no more no less. Lali

MRR,

This letter is in response to Guav Conviction's letter in MRR #121, that letter being a rebuttal to Suzanne Bartchy's review of the Earth Crisis 7" "All Out War". While some of Guav's initial comments are true enough, the real gist of his letter begins with the fourth paragraph, and this is where I take issue with him; Guav's whole argument is flawed, due to one crucial and obviously willful omission. Guav repeats some of the lyrics from the record in question: "If you refuse to change then you're guilty and must be destroyed"; "By oppressing innocent life, you've lost your rights, now your end is justified, don't think you'll be given a choice". Following this, he states that these lyrics refer to "eating animals". Really? Then why not cite some more words from the same song... "You're a demon with blood on your hands, your death will bring their freedom... for the fetus, for the cat, for the cow, for the rat, we will attack". Woah—rewind a bit there... *fetus*? I can't believe that it never occurred to Guav that this might be what Bartchy was referring to in her review; after all, he put out the record, and included an insert clarifying "the use of the word fetus". This insert is pretty much a spineless sidestepping of the whole issue, and consists of a short paragraph condemning abortion, and a moderate enough rehash of oh-so-sensible cliches about "education" and "abstinence" and "monogamy"— does anyone with half a brain advocate "abortion as a means of birth control" in the first place? Anyways, this weak shit hardly compensates for a song that, in no uncertain terms, calls for the murder of women who choose to exercise the right to control their own bodies.

In the concluding paragraph of his letter, Guav notes that "straight edge is already not taken seriously by a lot of people. . . ". Duh, wonder why, dude? I've been outspokenly sXe since early '86, and while I'll never adopt any of the lame fucking mainstream habits that I've always condemned, it's people like Earth Crisis/ Shelter/Man Lifting Banner that have made me abandon that particular label, at least publicly— a label that I have never before been shy to use. Intolerance and authoritarianism have no place in punk/ hardcore, whether in the guise of religious superstition, communist propaganda or the watered down, pseudo-hardline tough guy rhetoric, humorless sloganeering and threats of Earth Crisis and their ilk, so fuck YOU for killing Straight Edge. In punk,

X Simon DysgenicX/ 2 Bloor St. West, Ste 100, Box 477/ Toronto, ON/ M4W 3E2/ Canada

P.S. I'm looking for Infest 12", Thighmaster/Slayer split 7", "I've Got An Attitude Problem" 7", Nog Watt 7". Help!

You stupid fucking jackass McClard,

Don't bore me with your whining for "Gun Control". Don't bore me with whining for *anything* "control". You want "control" go work for a government, or a school or something. Right-whining for "control" in a punk magazine. Wanting government control. Control control control control control... Feel the jackboot on the back of your neck yet, moron? Love,

Charley/ 1010 N. Springbrook #282/ Newberg, OR 97132

Kent McClard,

As a card carrying member of the NRA, I find your assertion that "We Need More Gun Control" (No. 122/July '93) to be full of doo-doo and wee-wee. Yeah, let's enact even more ineffective laws for the books! Let's have more governmental interference in our lives! I sorta forgot that the guv'mint is our friend and is here to help us. What was I thinking??

Enacting more gun control laws sure as heck won't cure the violent tendencies plaguing our society. People who cite the easy availability of firearms as the root of all this good ol' American violence are being a bit simplistic—the roots of society's ills go way deeper than that, don't they? Even if more gun laws are passed, it would only be an attempt to cure a symptom—not the source—of whatever it is that's wrong with the population at large. Proposing more gun control laws can be likened to offering a little band-aid to someone with a massive sucking chest wound.

Yes, guns have the potential to be abused and the cause of a great deal of harm (like everything else that's fun). This, however, doesn't necessitate the wholesale disarming of good ol' everyday folks like me. Heck, people are always needlessly dying and getting hurt no matter what. I wholeheartedly agree with your wish that people should "learn to get through life without resorting to violence and physical power." Who wouldn't want that? You state the obvious. But do you really want to live in a world where everything that's supposedly "bad" is highly regulated "for your own good?" I sure don't. It sounds as if you want to live in world without danger. Yuck...

It may be true that owning a gun may not "protect you from the police, from the communists... or anyone else that wants to hurt you," but do you have to buy a gun for those exact reasons? Can't someone buy a gun just for the sheer fuk-n-heck of it? What about all the pleasure that comes from owning firearms? I've owned several swell guns (my current favorite is the Glock 19, a very fine 9mm combat pistol) over the years and they've all provided me with as much fun and amusement as going to a great show or doing zine stuff or playing with a new litter of puppies. Going down to the local range and honing your marksmanship (for those tough 25 yard headshots, of course) with a bunch of friends is quite an enjoyable way to spend free time. It's also a lot of fun going out into the sticks to blast away at cans, road signs, and the occasional pesky feral chicken. And of course, let's not forget the pleasure in the ritual of coming back from a day's shooting to disassemble your weapon for a proper cleaning. There's a certain camaraderie being in the company of fellow gun enthusiasts field stripping their pistols while the aroma of Hoppe's No. 9 Powder Solvent wafts through the air. Really, there is.

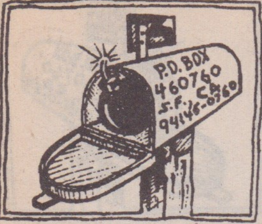
Not to sound paranoid or anything, but here's a final thought to ponder: would you want to live in a society where *only* the police and the military are allowed to be armed? Oh wait, the cops and military are our friends too... I forgot. Gee, now everyone probably thinks I'm some sort of gun nut... oh well. I likes what I likes, okay? Every good little girl and boy deserves a gun, dammit. If anyone wants to discuss firearms, bass fishing, wild boar hunting, petting puppies, or knows of a nifty shooting range/gun store in the Bay Area, feel free to write. Puppies and rainbows forever...

Stephen "Go NRA!" Mar/ PO Box 2202/ Berkeley, CA 94702.

P.S. The Bancroft Street Rod-N-Gun Club is coming your way soon... Yes, there is too room for shootin' and fishin' in punk. Outta my way, ya hippie peaceniks, or you'll be made into stinkin' caftfish bait. Heh

Dear Kent,

Greetings! I just read your column in #122 and it affected me particularly because



the trend with my longtime friends is to buy guns. This, however, is not something that I ever would have expected to happen. I thought they had more sense and intelligence.

Anyway, their ideology on the situation is first that they need protection in their home; and second (and most disturbing) is that they think that in a few years from now there will be race wars. They believe the ghettos are getting larger and the oppressed people living there are going to create wars with the more fortunate people. This idea is totally insane. Racism, I believe, is at a disturbing level, "History repeats itself." Since the beginning of time, there has been this type of attitude and it hasn't changed. Maybe young people look around and go "Racism's getting worse." I don't see 6 million Jews being burned today. I'm just saying it's a constant. There will always be people like you and me fighting to end it. Now I've got to worry about one of my brothers fucking shooting me before I can even try to stop it.

I think I've gotten way off the original point of guns, but it all relates to, as you said, "power." I'm sick of arguing with my friends about this. I told them to go buy a can of mace if they're worried about someone robbing them. I guess they'll have to learn the hard way.

Two years ago I made the last ditch cop out of going into the army. I guess that was something my friends had never expected of me, but college and no car and no money made the military look like the answer. Anyway, I'm out now due to the fact that I broke my neck in a car accident. The point is, when I got in there, I didn't want anything to do with guns. When they made me learn to shoot M-16s and all the other shit, at first I was scared of the power it gave me... and after some time I wound up feeling like a bad-ass. That's what it did to me although I hate to admit it. It gave me that power. Anyway, I just wanted to write 'cause you brought it up a subject that's been affecting me so much and no one around here can relate to it.

Bryan Wynacht/ 1626 Glendale Ave NW/ Palm Bay, FL 32907

Dear MRR,

Beth Johnston's column in #122 calls for response. I would not deny anyone their anger, but neither should they deny me benefit of doubt. Yes, there is sexism, in the scene and the world. Yes, the ratio of assholes is disproportionately higher among the male gender, and YES, the very guys who need the most help are too stupid to know it or fix it. But the lines get dangerously blurred when the actions of one or a few are blamed on all men. There's a big difference between saying ANY man is a potential date-rapist, and ALL men are. The problems go much deeper than the issues most Riot Grrrls address, the main one being how we're all RAISED. Who do we blame? Our MOTHERS? Why not? They keep fucking the men to make more of us, right? Makes about as much sense. You don't like us? Stop HAVING us! Actually, I kinda like the idea, but hey.

It is inaccurate & oversimplified to state that ALL male anger is sanctioned while female's is shunned. If all this is about is the right to be angry, I assure you, no one is stopping you. Sure, there are some goons who are violent & probably won't be changed, but they're avoidable if you use your head. But you can't have separatism AND a scene. It's everybody or nobody. What if three girls like someone but a fourth one doesn't? What if the guy's gay? What if's don't apply here. Believe it or not, some of us sympathize. We're up against the same world you are. Some of us just wanna be friends. Some of us even have stuff to offer: time, energy, an ear. And some of us are sick of being labeled. Retaliatory chants of "How do YOU like it?" accomplish nothing. It all comes down to Love vs. Hate eventually, and that's an individual's choice, not to be determined by government, activist groups, OR punk rock bands. Me, I'd just as soon see a REAL riot. Meanwhile, peace. Use your anger constructively. You might find more allies than you suspect out there.

Joe Coughlin/ Box 153, Back Bay Annex/ Boston, MA 2117

PS, yeah, I'm the guy who defended GG and ragged on Bikini Kill in Flipside recently, and no, this ain't an apology. I had based that on a postcard in the letters column that said "All men suck." When someone says "All Blacks suck," or "All Jews suck" or "All women suck" it ain't cool, either. I understand that it was NOT a band member who sent it, but is that the message you want your fans to get?

Joe,

Thanks for the letter. I'm a man. I realize that there are many things that make my life difficult. I also realize that women have specific problems that result from sexism imposed by our male-dominated society. Knowing this, it comes as no surprise that women are pissed off and need to find ways to fight back. If an anti-male slogan pisses you off, good. You still don't know what life means to all the women who deal with sexism a hundred times more severe. If you get bent out of shape by something written in MRR, just think about what it must be like for all the women who face hatred in every aspect of their lives! This isn't a rhetorical argument - this is about the everyday struggle to survive. I don't get threatened by "anti-male" attitudes because they don't have any correlation to things that affect me. In other words, they don't mirror attitudes that I have to deal with in my life. Catch my drift? Matt W.

Dear Beth,

As I've just got this p.c. I'm writing more than usual so I thought I'd drop you a line to make a couple of comments on your column in MRR 122. I had intended to write in about a previous one that really irritated me but that is past now, any way, to the point.

I think you are vastly naive to assume that you were threatened by these 'marines' because you are a woman and that they would not have threatened a man. From my experience I would say that exactly the opposite was probably true, that if you had been a man in this situation, you would more likely have received a fist in your face for challenging them. Furthermore, I've recently gone through a similar thing to your experience. So I feel I have to answer your Question "How many guys are told they don't belong?" I certainly feel I'm being told that quite a lot. Anyway it goes like this, at the recent Glasgow Watt Tyler show, we have lots of Real Punks turn up Two in particular get totally out of it and proceed to Irritate the majority who just want to have fun (It's a small venue and pretty full) They are not complete thugs, so I pull them up on their behavior, (partly for their own protection) They calm down for a while, Anyway I pull them up 5 or 6 times during the show, after the show I ask them to explain their behavior, trying to impress on them how irritating to the rest of the audience they were.

Now to put things in context, I'm 31 years old, I've been going to shows since I was 15 or 16, these guys were like 17, 18 and proceed to tell me that this is what punk rock is all about and if I can't take it I shouldn't be there (I'm putting the show on for fucksake!) So what I'm trying to say is that if someone is telling you that you shouldn't be there or don't belong then please think twice before blaming their fucked up attitude and inability to take criticism on your sex, you do yourself an injustice, Women have to put up with enough shit and discrimination without generating extra to be paranoid about.

Moving on to RG (briefly I hope). As someone who broadly supports the Idea (though not all the specifics or methods) I've so far found that most of those I meet who are down on RG are women and, most men I know with any knowledge of it will defend it, maybe It's different in the states but I am worried that you seem to assume that all people who are anti RG are men.

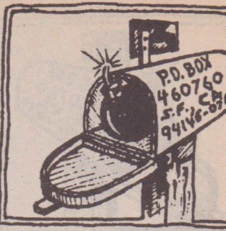
Sorry my writing is sometimes a bit jumbly but hopefully you'll get the point.

Cheers,

Angus/ 186 Kingsheath Ave/ Glasgow GT3 2DB/ Scotland

Dear Eggplant and MRR,

Hi. Just wanted to write to relate my version of what happened to "Riot Grrrl East Bay". Firstly, we were not Riot Grrrl! The



premiere meeting was advertised as such, but when we all got together, we decided not to associate with that title due to the conflicts some of us had. As a group we were neither for Riot Grrrl nor against, it was entirely individual. Our Preferred "name" was Punk Women's Support Group. Not all of us were necessarily punk, but we were all women.

So what happened. Again, that would have to be up to the individual. It started out good. I met more wonderful people through these meetings than I had in my twelve years or so living in the Bay Area. The support was fabulous. No matter what we wanted to discuss- sexual harassment, rape, incest, jealousy, being queer, being bi, being het, problems with friends, lovers, parents, school, the "scene", multiple personalities, therapy, touring, music- whatever it was all ok. Someone either had the same experiences, or truly understood. Every week I left the meeting empowered. I truly had a community I could depend on.

We met every week at someone's house. For some people that was too much, not everyone came every week. With the group constantly changing, it was sometimes hard. A lot of things we talked about were very personal and difficult to discuss. With the group continually shifting it was tough to always feel safe. However, that was just a small feeling I had. I was happy to see new people at the group and encouraged just about every woman I knew to come!

Some great things happened to me because of the group. I saw my cervix, as well as several other women's! Very exciting, I highly recommend it to all women, get a speculum, mirror and a flashlight. Know your body. I learned about, and got a great form of birth control, the cervical cap. If you have any interest in this, look into it. I also learned some natural medicine, namely yeast infection cures, prevention, etc. We need to regain control of our bodies! I also remembered an incident from my past which I knew of but never classified as rape. Through the support of my friends I was able to confront my abuser in writing. Although other issues in my past remain unresolved, had the group continued I would have received comfort and encouragement in my process of healing.

So what went wrong? Over November/ December we had a lapse in meetings due to everyone's busy schedule. When we started meeting again it lasted for a while and then fizzled out. I'm sure everyone has their own feelings as to why the group died.

For me, I just got tired of talking. We talked and identified to problem. I wanted to do something to alter the behaviors so universal in society- these actions and words are hurting and killing us. None of us seemed quite brave enough maybe to cross the bridge from idea to action? We had so many great discussions, so many suggestions for ways to make a change. But every meeting it seemed, we talked about the same events over and over.

I don't know. There have been many times since the group's demise that I've wished the group was still happening. I truly miss all those involved! We had so much promise! I have heard rumors of the group starting up again- if true I wish all the best! I've moved out of the area but I hope that women everywhere can find safety to work on this crazy thing called life.

Seana/ 12650 Hearst Road/ Willits, CA 95490

Dear MRR columnists and readers,

Although I suppose some intended misspelling of certain words can be useful to give a word an alternate meaning (i.e., the ever controversial word "womyn", or to convey exactly how fucking punk someone is, i.e., Larry L's illustrious Spike Anarkie), completely misusing certain words is not at all punk. It is just plain stupid.

Okay, I don't want to sound like the high school English teacher you all hated, but as of late there has been serious misuse of the word "reactionary" by letter writers and columnists alike. There seems to be a large misconception circulating through the pages of MRR and through people's minds that to be "reactionary" is to be one who sits back in their comfortable living room armchair and violently protests whatever they don't agree with to anyone who will listen, *instead* of going out and trying to implement whatever change they are crying out for, or taking preventive steps to stop what they don't like before the fact.

No, no, girls and boys this is not what to be "reactionary" means at all. In fact, in this case the person sitting back in that lovely armchair would not even be "reactive", since that would imply that there has been some sort of action or counteraction taken. Instead, this person would simply be "passively indignant." Unfortunately this satisfies the individual doing the complaining, but does nothing to remedy the situation.

Most of you will be quite shocked as to what "reactionary" really means, considering you have foolishly been calling yourselves such for the past few months. According to the *Random House Dictionary of the English Language* "reactionary" means "to pertain to, to be marked by, or to favor reaction, especially extreme conservatism or rightism in politics; opposing political or social change", its synonym being "ultraconservative." Hah, hah to all of you who feel stupid now.

Laura McGuire/ I Sandhill Dr./ Brunswick, ME 04011

Dear MRR,

There I was flicking through the new MRR (122), reading the letters, just like always. A few interesting ones, nothing particularly interesting, but the I reached letter BB. I read amazed at the blind stupidity of this individual. FUCK YOUR PSEUDO-BIOLOGY AND EUGENICS! FUCK YOUR HATRED! If the Holocaust didn't happen then where are my relatives who went to the camps? Under your beliefs, my father would have been castrated for having one Jewish grandparent. You condemn Kosher rituals, but thank the Nation Of Islam. Ever heard of Halal ritual? Same shit.

Keep your mouth shut until you know what you're talking about, until you understand your own politics. Learn your history and then I MIGHT be willing to listen.

Nick Melchior/ 29a Ridout Rd./ Singapore 1024/ Republic Of Singapore

P.S. Are there any other SxE anarchists out there? I want to hear from you!

Lawrence,

Aaaaaaaaayyyyyyyyy! Sit On It !

Your ongoing mishmash regarding "Aggressiveness" in punk music is made of the same hokey "Cause and effect" relationships that the P.M.R.C., Tipper Gore, Pro-Censorship, Religious Right, KKK and a cast of thousands of other losers have used since the inception of Rock 'n' Roll to stamp out an aesthetic style that for whatever reason, be it teen pregnancies, "race mixing", violence or whatnot, they don't personally like. I think you're confusing several issues.

Awhile back, 924 Gilman (your beloved "center of the punk rock universe" where bored kids stand with their arms folded and limply clap to express their overflowing enthusiasm at being at such a charged nexus) hosted a really fun show with Assuck, Man Is The Bastard, Crossed Out, No Comment and Capitalist Casualties, easily the most "Brutal" and "aggressive" collection of bands probably converged anywhere on the planet at that specific point in time. By your logic, you'd assume no one left alive, but as I live to tell the tale, post gig no broken arms, legs, heads, noses or even bruises were to be found, and everyone was left standing.

It's an atmosphere that tolerates stupid violence that allows it to occur. Slobbering Neanderthals with beer in their bellies and fightin' on their minds hang out at punk clubs with the same regularity as country and western bars, or anywhere else, but as a community that doesn't mean people have to put up with it.

Anger and outrage, as emotions, don't tend to drop "out of style" any more than love, caring, or other feelings. Their aesthetic expression in "punk rock", Limited-edition-smash-the-state-in-the-pit-fuck-the-pigs-support the-scene, has long grown tired and weak.

Audiences failure to confront and criticize what's splayed out in front of them, to

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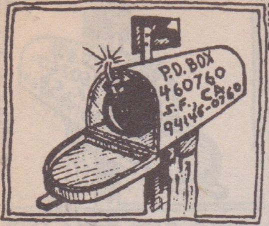

accept the genericized versions of punk and hardcore, is the primary reason there's not enough creative challenges out there, not "aggression". As much the cliche'd representation of anger is silly, I don't think punk is "aggressive" enough, too few individuals-bands, fanzines, clubs, labels, etc. aim their sights at any real issues in the still very fucked up reality, not a fantasyland homebrew tota-nosering-chaos Discharge lyric sheet backwash that's as rebellious as the last Bon Jovi LP, maybe less.

Tone down the sound, sap out the anger, take out the politics, whatever pop punk sensation you're touting as the next "evolutionary" step in punk rock history is no different than '80's new wave. (Anyone ever notice how much Green Day sounds like the Romantics ???) Somehow it all reeks of badly written love poetry ad smells too much like lame college-radio oriented, "alternative" "Indie rock". I'll pass that step on the evolutionary ladder, thank you.

You are "The Fonz". Best wishes,
Ken Sanderson/ S.F., CA

Dear MRR,

This letter is not a treatise to impress an octogenarian P.H.D.. Punk polemics is a nice old hobby, and I can partake in it, synopsized or elongated. This note is about your classifieds. Maybe an unwritten law called caveat emptor applies here, maybe it's me, being a trusting human being, relying on the good side of human nature. I'm not that naive to think that there is not an esurient element in this swell capitalist country, so here's my problem: #1- I released a solo LP in '87. It didn't go nowhere, it got minimum airplay, some people liked it, some didn't. Fine. I have 150 copies collecting dust in my closet, so some individual puts in an ad, saying basically "I work at a radio station and I need records, tapes, CDs. Send them on to me and I'll play them.", so I put my record to good use, pay the postage and send it. Now, I can't verify if this is a real station or the person is someone who just wants freebies. Weeks go by, not a letter or card acknowledging my record. Who knows what the person did with the record, filing it in a wastepaper basket or selling it to friends or a record shop. #2- I sent away for a free listing of rare flyers and tapes of bands in L.A.. I got a reply in record time with a self-addressed envelope I sent. I see a tape I want, send it with cash and a month passes by, nothing. So I send another letter asking what happened. I'm still waiting. #3- One ad was soliciting short stories. Like a fool, I did, and I 'm still waiting for a reply. It's shit like this that makes me wish we had a Stalinist regime. All I'm saying is when answering an ad, use a lot of discretion, because some dishonest rat is rubbing his or her hands in iniquitous glee.
Stephen Stink/ Palmdale/ CA

MRR,

It's June 28th, 1993: The day Rock and Roll died." As soon as I heard the news, I called Merle Allin's place. The answering machine played me the above message, confirming the worst. I'm writing this letter to defend against an anticipated onslaught of letters slaggIng GG Allin.

Today is June 30th. My blood is still boiling. I feel almost betrayed. He said it wouldn't be this way, but the fact is that the man is gone. But my only real regret for GG Allin is that it didn't end the way he wanted it to. His body is dead, but his spirit prods my mind with a fucking hot pitchfork. He has given all of us his soul, his energy through his work. Don't flip the fucking page when the words of truth make you uncomfortable! The reaping words to a field of revolution have been bestowed upon you by a man who now lies rotting!

"Don't straddle the fence of mediocrity! Fear nothing but stagnation! Sever the ties of doubt and contradiction!" Make comfort and conformity YOUR two biggest enemies. Sure, GG was cold motherfucker, a rapist, an animal. And, unfortunately, a part-time junkie. So the fuck what? Are you perfect? He's dead but you can make a real difference in your own lifetime. Some are going to say "good riddance"; I say long live the King.

GG stood hard against all that is raping the rock and roll underground. Defend OUR culture. GG Allin is the hard fucking core. Live it.
Paulie Kraynak/ 17 Yankee Hollow Rd/ .Milford, CT 06460

Dear MRR,

I beared a mental shock while flipping through the pages of MRR #122 : My eyes stopped on Neil Nordstrom's playlist. The dude stated Mayhem, Impaled Nazarene and Abruptum as some of his current fave records. Hell, that's the very first time I encountered metal records in MRR staff's playlists, and gee, they're definitely NOT the usual metal stuff. Although Neil's surname sounds totally Scandinavian, the man's probably unaware of what the bands mentioned above are involved in. A couple of Norwegian dumbheads recently decided to bring back the so-called true spirit of black metal music, i.e real satanism and so forth. But their ideology soon turned into violent intolerance: according to them, 'death' metal is a trend born out of the ashes of 'black' metal, the latter supposedly being the true form of metal, created in early 80s by the likes of Hellhammer, Venom and Bathory. Lyrics are supposed to deal with Satan, hell, black masses, grave desecration etc. Pathetic yet funny : Venom used to be funny at it and weren't to be taken seriously.

Unfortunately, this new wave of Norwegian black metal went way too far: satanism had to become a way of life ' They started threatening 'trendy death metal bands that weren't 'evil' enough, setting pieces of wood on fire in front of rehearsal rooms, blasting bombs during gigs, etc. Then they started burning down Christian churches! A total of 8 churches have been reduced to ashes since June 1992 in Norway. The dick responsible for it was arrested on charges of arson, and then released because of a lack of evidence. The 18 year old kid happens to be the leader of black metal bands Burzum and Mayhem. Worse news is that a fireman perished in flames while attempting to extinguish a church on fire.

The Norwegian black circle (aka 'Den Sorte Sirkel') is currently collecting funds (mostly thanks to record sales and Mayhem's own label Deathlike Silence Productions) in order to purchase weapons, explosives, a house and a vehicle, and become a true terrorist organization No kidding! Euronymous and Fenriz (both godfathers of the black circle) recently stated in interviews that they supported 100% the works that such dictators as Hitler achieved. Their definition of satanism is total intolerance. Let's quote Fenriz's own words: "Any one who stands up and says religion is fooling people is my enemy. There should be no room for individual thought in the world. I know a lot of bands attack TV evangelists in their lyrics, but those people are great. They are sucking money from old people and fooling them, which is wonderful. And what's wrong with violence? If you read the Bible, it was never wrong in God's eyes!" Scary, eh ??! The very same guy (who belongs to the band Darkthrone) proudly adds: "We hold fascist opinions; peace and happiness in the world are our enemies".

Now I gotta name some of the bands involved in all this crap : Mayhem, Darkthrone, Burzum, Abruptum, Emperor, Enslaved, Perdition Hearse, Immortal, Thorns, Malfeitor etc. Just to warn you that buying their stuff means you support one of the most extreme neo-nazi organization ever. They're even worse than Skrewdriver or Storkraft. Neil, now you know more about those bands you seem to enjoy so much. Think about it. Boycott them.

Anyone willing to write for further info or whatsoever, feel free
Luc Ardilouze/ 84 Bis rue de Grenelle/ 75007 Paris/ France

Dear MRR,

Hello weaklings. I am writing this for one reason: the death of G.G. Allin.

It was no secret that G.G. would be dying soon. Personally, I figured that someone would end up killing him or that he would overdose on alcohol and / or drugs. Well, you all probably know he finally overdosed on cocaine and heroin. The death mode of champions (Sid Vicious, Johnny Thunders, John Belushi and

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many more). In 5 to 10 years, he'll be even more of a punk legend... the American version of Sid Vicious. Having known G.G. since 1984, I can definitely say he was the one who took it farther than any other rocker. We toured together on boring & sleezy Greyhound buses and went though so much chaotic hell, it's unbelievable that he made it to June 28th, 1993. He took his first shit onstage right here in Peoria, Illinois in July, 1985!! If anyone wants to do a book on G.G., I have lots of rare photos & information to contribute. He even did a drunken recording session with me and my band (Bloody Mess& The Skabs) in 1989, which will be released at some point in the not-so-distant future. If you never got to see G.G. perform then you've never felt the intense aura that radiated from the man/ boy. I'd like to say "Fuck off" to Emphysema ("Shrinkwrap"). Now whose name will you live off of? Loser. Long live G.G. Allin. Take it sleezy,

G.G.'s #1 fan,

Bloody Mess/ PO Box 9021/ Peoria, IL 61612

Dear MRR,

I've been reading MRR for eight years now, and this is my first letter It's in two part, so it's kinda long.

The first thing I'd like to say is that I can sympathize with Dan O'Mahony's column about being sexually harassed by another man. I'm 22 now, and have known this guy in this local band since I was 16. He has always flirted with me a lot, and before I knew that he was serious, I played along. Now, I don't have anything against homosexuality, but after all these years of knowing that I am not attracted to him, he needs to leave me alone. I have told him straight up that I am not attracted to him, but he seems to think that it's still okay to flirt with me. Whenever I go over to his house, he wants to cuddle, and wants me to hold his hand. I don't like him, and I think that this is very unfair. When I told him that I got my bellybutton pierced, he went on and on with the sexual innuendoes!! This summer, he found out that I am bi-sexual, so I guess he thinks he has a better chance.

To make a long story short, I'll get to my point. A good indicator of whether or not you are being treated like a sex object is when the other person cannot hold back from being sexually suggestive (even subtly) when speaking with you. I think that the behavior of this guy is hurting our friendship, and now I can understand what it's like to be treated like a piece of meat, and this in turn helps me understand (to a degree) how a woman in this position feels. I would hate to even go through one day's worth of harassment as a woman. So, thanks, Dan, for bringing up seldom spoken of issue!! And now for my second point...

Attention all zine "editors": Stop taking yourself so seriously!! I am tired of seeing all these annoying letters in MRR accusing them of giving your zine a bad review for all the wrong reasons! The following is a sort of brainstorming of my attitudes concerning your letters, my zine, and the whole zine thing in general.

1) Zines are supposed to be an effort true to the inner feelings and interests of the person/people putting it together. In the end, it only has to be to that person/people, not to anyone else, including MRR. It's your zine, and though a good review from MRR can be a big help, who cares what they say?!

2) A zine is a D.I.Y. effort, and has nothing to do with MRR. It's your zine, and the D.I.Y. ethic applies not just to actual physical control by another entity (i.e., corporations who have your signature on a contract), but also beyond that, into the sphere of influence. Think about it this way: if MRR gives you a bad review and you let that worry you, it will often cause you to make some change to appease them. The problem here, too, is that you are worried about all the people reading the review. Personally, who cares what they think, either? Once again, it's your zine'

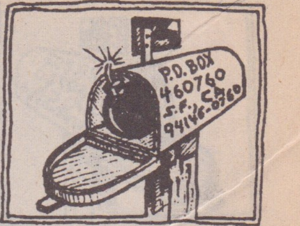
3) Along this same line of thinking, are you doing your zine so you can sell a bunch? This is perhaps the toughest question for a person/people doing a zine. I myself think about this from time to time, but in the end, I really don't care if my zine only sells five copies a year! A zine is not a business, folks, and will always hold to the belief that punk is all about annoying people, even each other. The essence of the punk ethic is that we are all supposed to be ourselves, annoy each other, but be able to get along and find common ground. A good zine fits this idea; I read a lot of zines, and I almost always find a few things I like in each one.

4) About bad reviews in MRR: face it, maybe your zine sucks! I've read plenty that do!

5) This really pisses me off: letters from zine "editors" that are written for the sole purpose of giving their zine a little more publicity. First there is the "you were incorrect in assuming that when I said this that I meant this..." Secondly there is the letter that is written about gossip: "So and so from so and so zine said blah blah blah..." The third type of letter is a little better, but has the same flaw in the end. It is issue based and articulate, but at has the same ulterior motive as the others: publicity! The first type of letter always ends "If you would like to read what I really wrote, then send one dollar to..." The second and third letters always end: "PS- I have a zine called 50 and so, in which I discuss this issue further..." Sounds like advertising to me, folks!

6) Editor? Huh? Is this *Newsweek*? The *Limbaugh Letter*? It's just a zine! "Editor" is so lofty and corporate!

7) If you send your zine in to MRR for a review, you are giving them permission to say whatever they want, just as you have the freedom to say whatever you want in your zine. You send it in, you ask for it; it's not as if they went out and hunted down your zine just to tear it apart. Remember? You sent it to them!



8) I think MRR does a pretty good job at being fair. I like the way that they try to find something good in every zine.

9) They have a lot of zines to review, and let's not forget that they do a lot of other stuff, too.

10) Yeah, sometimes they mess up, and sometimes they're not very nice. What, are you perfect?

11) So often, these letters are so childish! So many of them say things like: "Fuck, your fucking review sucked" or "blow it out your ass, MRR!" or even as bold as to get into silly name-calling. Come on folks, let's grow up! I'm not trying to be a right -wing speech cop (in fact, I myself have quite a foul mouth), it's just that I think we ought to rebut any criticism in an articulate manner. Is that too much to ask? Or shall we perpetuate the image of the belligerent, unintelligible 70's punk? Or does this all boil down to you not having a good point to begin with?

Okay, I could probably go on forever with this rant. I hope I don't sound too negative! I think that zines are the coolest thing in the punk scene. They can serve to motivate people to group together and get things done, and they also act as a release for the writer(s) involved. They are also so much darn fun to do and to read!! So lighten up, folks! Punk is a serious movement, but that doesn't mean that it can't be fun!

Brendan/ North Carolina

PS- No, I'm not going to mention the name of my zine. Sorry!

Dear Smelly Mustafa,

Just a few words as a reaction to your Kurort *Frost* LP review in MRR #122. I'm involved in Kurort as guitarist/writer. Certainly, sending a copy for reviews to a zine like MRR is always a little like playing Russian roulette: you never know who will listen to it & write about it. We don't seem to have fit your taste, which is bad for both sides: we got a strange review & you got a record you don't like too much. What is striking me is that I feel that you didn't listen to it carefully (more than once) as I know our songs quite well, I can assure you that there is only one "soft ballad" that is ending up in "brutal bash-out" (which is "Neben mir", the first song on the B-side). I doubt. whether we do really play that brutal (to me, Discharge or early Napalm Death or Slayer were/are brutal, not us). I really cannot agree with you in this (and this is just not a matter of taste, but a matter of facts). We feel honored that you found it well produced, because it was a lot of work (and money, besides) to achieve that. Trying to achieve a good production seems to be quite 'punky' as this record is a full DIY-

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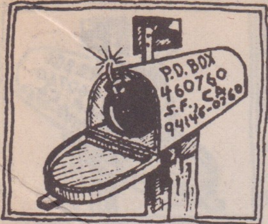


product and not the result of a major deal, it seemed logical to us to use all means available to make it sound good & not to fuck over those who buy it, by just working lax on the mixing board. To the music itself: Sure it is not 'punky': what does 'punky' mean? Punk rock and hardcore to me always was something having not too much to do with musical style. To me, it means having control over life, musical production/content/form/ distribution etc. Punk as a musical style is historical; if you stick to three chord-punk rock then you just flog a dead horse, you redo something that has been done before by a myriad of bands in the past, you can abandon your creativity, you don't need to try anything new, you don't need to search for a new path, you just follow the schemata that others created.... sounds not 'punky' to me!!

Our music is the result of four completely differing tastes (ranging from Slayer or old Metallica over Helmet, Nomeansno to Washington DC emocore). We come from a small town, where there are hardly any musicians, so we found together as the almost only ones who play instruments.... this means having to deal with different musical concepts. But we are pure hardcore in the sense of self-controlling what we do and what we play. And believe me, we have nothing to do with the whole grunge thing (though Pearl Jam are musically interesting).

Besides, the address of our label is spelled with three mistakes. To us and to the label (100% DIY, as i said) the record meant much work and spending much money. In my eyes, it's a shame that it was obviously reviewed all too quickly. We have been reviewed in MRR already two times before, and the reviews were positive.... and we didn't change that extreme. Never mind.

What I cannot understand that MRR reviewers seem to like some of the dullest German punk bands (I suspect because nobody over the ocean can decode the sometimes incredible stupid and meaningless lyrics), but very often the more elaborated European bands (Life...But How To Live It? for example) are given quite sober' reviews? How come? (It's our fault that we did not include a sheet with translations).

OK, the 'few words' became a bit long, if you're still reading: please don't take this as an assault against your person, as I don't know you at all - it was just meant to be kind of 'constructive critique'. I'd be glad about a reaction. Take care, best wishes

Flo Sedmak/ Schutzenweg 6 a/ 4820 Bad Ischl/ Austria

Dear Flo,

Though you make good points about MRR reviewers only listening a couple of times before writing their reviews, it is, unfortunately, unavoidable, considering the amount of releases we cover each month. We have added many more reviewers over the last year or so, but still the amount of records and CDs increases. We can only do what we are doing, and that means it's going to be hurtful for some records that require many listenings to grow on the listener.

In answer to your query about the tastes of reviewers, they vary considerably, though there is a core of people here who love three-chord punk and garage, me among them. The more complex the music gets, the more "mature" the players, the less I like it. For me, punk, as a style, will never go out of fashion, because the pure simplicity and direct emotion of it is what knocks me off my ass. Yes, much great punk does contain stupid lyrics, which the reviewers usually note, although if they are in German, Finnish, Italian, etc, we won't know what the fuck they are singing about—smart or not.

Anyway, 2 out of 3 good reviews is pretty good, so don't complain cuz your game of Russian roulette is going well. Tim

Dear Tim and the Gang;

Whassup? As I write this, it's hotter than Mykel Board's dreams here in the valley, and the U.S. is bombing Iraq again so nothing really changes. Except that I just learned that Willy and I were just kicked out of Capitol Punishment to make room for old drummer Mike and his friend Jimmy (apparently it was a package deal). I am of course bitter about the way it was done—-since there had been no fighting between band members and I was being led to believe all was well, it was a nasty surprise to find out what had been going on behind our backs, and I was stunned at the casual way we were dumped (Willy was called and told at work! I think that's low). Kind of took my faith in human nature down a peg or two. I know it happens a lot though—in fact I understand this is similar to Barrie's experience with Christ On Parade. In a strange way I now feel relieved—biting my lip and taking it sure got old, and now I am free to join a band I can have FUN in with people who want more than just the pursuit of a top-40 hit.

I'm not writing just to whine, though, really. Just the opposite. While in Capitol punishment I had a lot of fun times and got to meet ~a lot of really really really cool people, largely due to the people of MRR and Gilman, and I feel the need to express my gratitude. I am convinced that cooler people do not exist anywhere else. Those of you who live in the Bay Area don't know how good you got it. Dave, Devon, Orlando, Lance, Econochrist, Hellbillies, Stikky....and more—all people made of good stuff and whom I miss greatly. Tim, through MRR I've made close friends in faraway places and found reasons for living. Kenny and Michelle, Jason, Orrin, Paula and Radley—special thanks for the kind and patient way we were made to feel at home when away from home. Your efforts and the good times made it all worth it and will not be forgotten. Ich leibe dich alles. Please send a joke you heard lately to:

Harvey Moody/ 187 Alamos #103/ Clovis, CA 93612

PS: If the guy in Germany who gave me the Marlboro tobacco at the Emils Gymnasium show could send his address—I lost it and I got the shirt you wanted.

Dear MRR,

There was a mistake in the July issue's Texas scene report. My address was reported as the address for EV Records. Please send all EV mail to: EV/ 75 Third Ave, Box 2009/ New York, NY 10003. I will also forward any EV mail I receive.

Now, on to the part that was cut out of the Texas scene report. I run Turkey Baster Records here in Austin. Currently, I have released one 7" by '77 punkers "Bury Jenny". You can get one by sending $3 to my address. The first hundred are blue vinyl.

I am also working on a 10" comp. of Texas bands. There is still time to contribute, so, Texas bands get in touch!

Please send all Turkey Baster mail to:

Rick Magee/ 6403 Johnny Morris #12/ Austin, TX 78724

PS: I also distribute lotsa stuff so send a SASE for my huge catalog.

Dear Max R'n'R'ers,

This is Bugeyed from the UK and we would like to clear up a major concern about a compilation CD we contributed tracks for called "Fight Back Against The Pigs.." on Fight Men Records from Japan. Last week we received our copies of the CD and were shocked to see a background of female pornography on the inside cover. We would like to make it clear that we do not endorse the use of pornography to sell our music and have found the use of it in this way offensive. The images along with the phrase "Hard Core Bands and Hard Core Music for Hard Core People" was obviously thought of as a bit of a joke and to use pornography-which of course uses the term Hard Core may be seen as an innocent play on words, but it simply is not funny. The irony is that the overall concept of the CD's cover is around the issue of police oppression—stupidly it attacks one form of oppression and replaces it with another.

An album cover which promotes speaking out against police oppression is meaningless if at the same time supports the oppression of women. Surely we have to challenge all oppression for it to be valid and not just accept single issue political fashion statements without any real thought behind them. Sadly we are reviewing whether to donate tracks to compilations

in the future. Perhaps it is something that other bands need to think about if it is an issue for them. All we can give at the moment is our apologies to anyone who has been angered or upset by the CD and again state that we disassociate ourselves with it completely.

With thanks, Bugeyed.

Bugeyed/ Box 32, 52 Call Lane/ Leeds, LSI 6DT/ UK

Dear MRR,

With sadness and courage, we wanna inform all that the radio show called "El paraiso de Gulliver" (Gulliver's Paradise) will not be on the air. This bad news originated because the radio station (Radio Nuevo Leon) said to us that the radio show doesn't have the auditorium required to be on the air. This stupid requirement doesn't have validity because we receive around 10 calls on the radio show's hour and most importantly, we don't receive appropriated form of pay, ever. We forever maintain the "costs" of the radio show with the sale of aluminum, which we find in the trash and rubbish. Obviously, we know that the radio stations have rules, but we don't accept this resolution because it was the first time that we have had a space of this type on our region (totally dedicated to diffuse the hardcore/ punk scene), since no one here has interest in our movement, and that is why we've wanted to fight for spaces to diffuse our ideas.

The radio show gave us notice of the end for the 15th of June 1993, despite a lot of negotiations and this grieves us, and for this we wanna give our respects, excuses and thanks publicly in MRR to: Rich, Sandra & Lara of Jackknife; MRR: Ari Juntunen of Finland; Defsoul (Belgium); Ramsey Kanaan (Scotland); Jon Von Zelowitz of MTX (USA); Regeneracion (Mex, D.F.); Ulrich Glotzbach of Euthanasie records (Germany); Martin y Los Crudos (USA); Tim Freeborn and Sons of Ishmael (Canada) and all people, bands and collectives that honestly support our movement. We learned with this experience of the radio show that there are people who exist around the world who feel awkward about the scene and with support of any form of expression, and this is a beautiful reason to keep our ideal alive.

We promise to all that we will keep fighting to win a space in our local radio station and if you want to make some claim for this action, write to the radio station: Radio Nuevo Leon., Edif. San Francisco. Ave/ San Francisco y Loma Grande, or: Col. Loma Larga./ C.P. 64710/ Monterrey, Nuevo Leon Mexico.

We're working on some projects like the first compilation tape with 14 local bands called *Despierta y Sctua* which will be out in August '93, also on concerts with Total Chaos, Los Crudos & Huasipungo for this year. Lastly, we have 14 different available (only if interchangeable) radio shows who are interested. Thanks to all, and keep supporting the little and honest scenes.

Sincerely with love, humility and respect, Gabriel A. Diaz G. & Fernando Lozano.

Please write us for friendship and info to: E.P.D.G. c/o Fernando Lozano / Apdo. Postal 1946/ C.P. 64000 Monterrey, N.L./ Mexico

Dear MRR and Readers:

On the night of June 17, in front of the Phoenix Theater in Petaluma, Ca., there was a "Boycott Green Day for Selling Out" protest. The purpose of this protest was to encourage audience members to walk out on Green Day when they went on stage. A handful of people, including myself, chose to demonstrate in this manner for the following reasons:

1.) We believe that the record industry, by buying certain bands, is simply trying to cash in on our musical movement—punk," "Hardcore," "Underground" or whatever you wish to call it—, and at the same time destroy its true culture, its true heritage, and its potential threat of activating true social change.

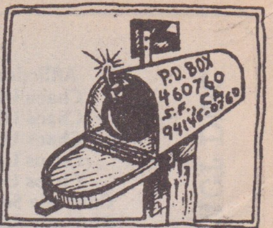
To better accent this point, take a look at what happened when the music industry got their foot into the door of the Rap music scene. Not only did the corporations choose to create and support those Rap bands with the most banal, sexist, homophobic lyrics—e.g., Marky Mark, who dedicated a recent book about himself to his dick—, but to use Rap to sell products ranging from Honey Nut Cheerios to Sprite.

2.) We find the label Green Day signed to, Time Warner, to be offensive, especially in the context of the scene Green Day is from.

Time Warner is one of the largest media conglomerates in the world. It is one of 23 corporations that control 50% of the total media in this country. It owns a wide range of magazines—Time, Life, People, Money, Fortune, Sunset, Sports Illustrated, Mad, DC Comics, etc.—as well as their subsidiaries; it is the largest record producer; it is the second largest Cable company, owning HBO, Cinemax, and I9X Of CNN; it owns one of the four largest film studios in the country; it owns various book publishers, as well as assorted other companies, including Atari video games and computers.

Time Warner interlocks with various other corporations, from Mobil Oil, a major environmental destroyer, to General Dynamics, a major defense contractor. What the process of "interlocking" entails is the sharing of corporate chairmen and CEO's between the different companies; hence creating a sense of corporate back-scratching which helps all participants.

Time Warner has been linked to the suppression of information; for example, Warner had 10,000 copies of the book *Counter Revolutionary Violence* by Noam Chomsky and Edward S. Herman, a book about U.S. foreign policy, destroyed in 1973, when Warner found out the book was being published by a subsidiary.



3.) We wanted to show other bands and audience members that there are people in this scene who feel very strongly about the moral implications of selling out.

In the case of bands, we hoped to help bands realize that if they are considering selling out from this scene, that there will be a contingent of people ready to boycott them; also, we wished to send a message to new bands who may attempt to use this scene as a stepping stone to star-dome: this scene is one which has its roots in the DIY, "Do It Yourself" ethic; although it has its problems, it has always struggled to maintain a sense of community, and if you come into it with a desire simply to make money, you are in for a rude awakening. In short, bands that sell out, like Green Day, are still the exception, not the norm, and we don't need any potential rock-stars.

In the case of audience members, we wished to explain and communicate that the audience is as much, if not more, of a part of the scene as bands are. We wished to show them that the audience has strength to decide who to support and who to abstain from; that is how we as a scene can use our strength in determining whether we wish to have positive influences or negative ones.

During the demonstration, we handed out literature, held signs, and attempted to talk to audience members. In no way, shape, or form did we encourage violence against Green Day; we simply encouraged people to walk out. Also, it is important to mention that the demonstration was in no part connected to the Phoenix Theater, which is still a good place to do shows.

In conclusion, I believe it is imperative to suggest that if you are unsure of how you feel about Green Day selling out, you should read and investigate the corporate infrastructure, especially that of the media, and contrast it with what you know of this scene. Two good books to start with are *Unreliable Sources* by Martin A. Lee and Norman Solomon, and *The Media Monopoly* by Ben Bagdikian.

And in the meantime, realize that there are others in this scene who grow stronger in their resolve to keep the DIY ethic alive, to do what it takes to keep alive an individual spark in an increasingly more corporate world.

This is just the beginning! Write, Communicate, network your opinions.

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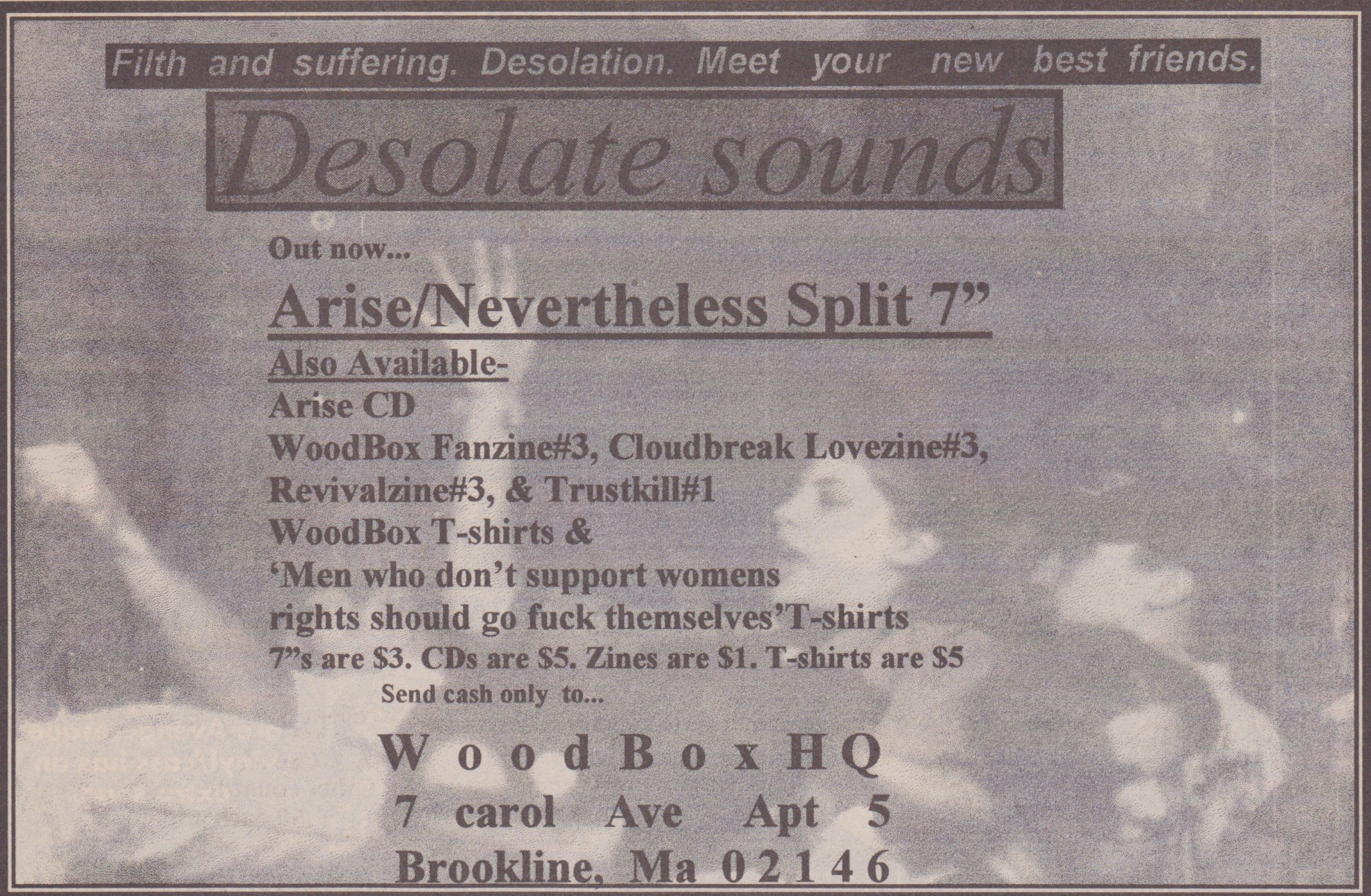

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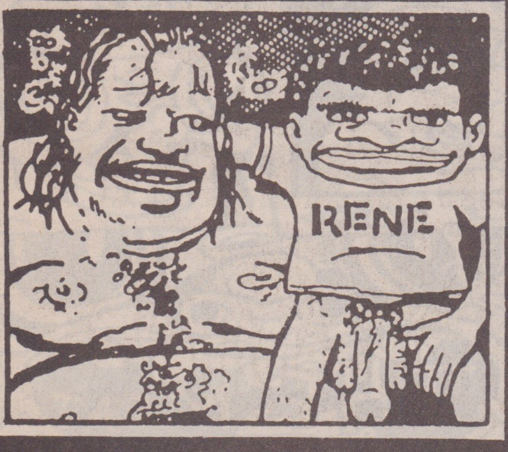

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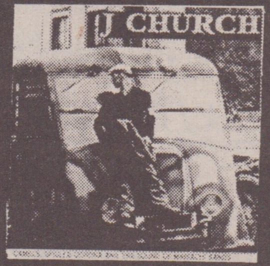

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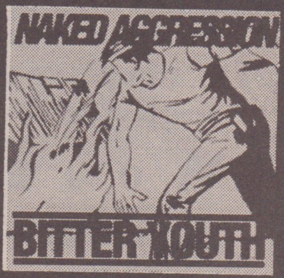

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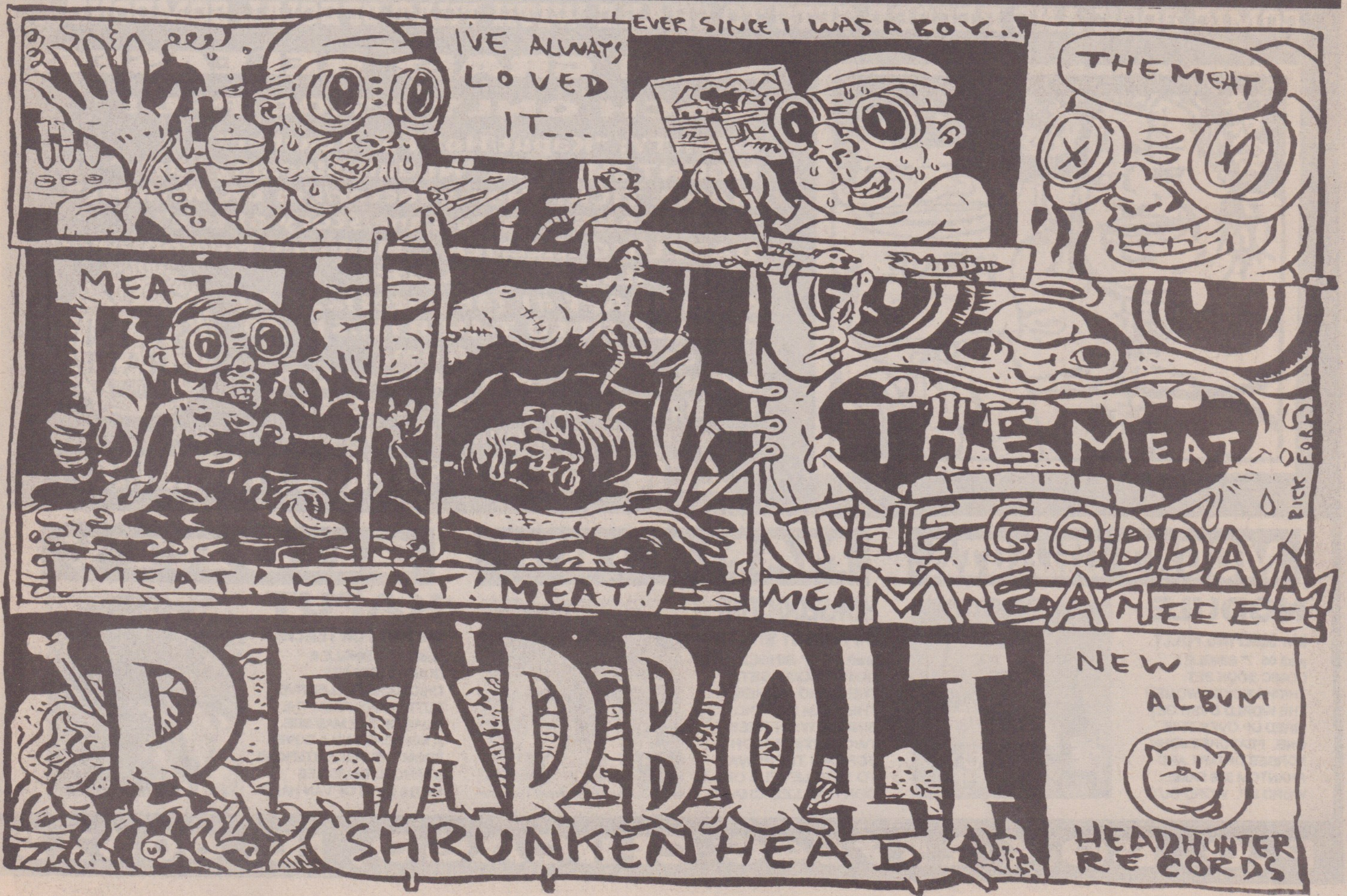

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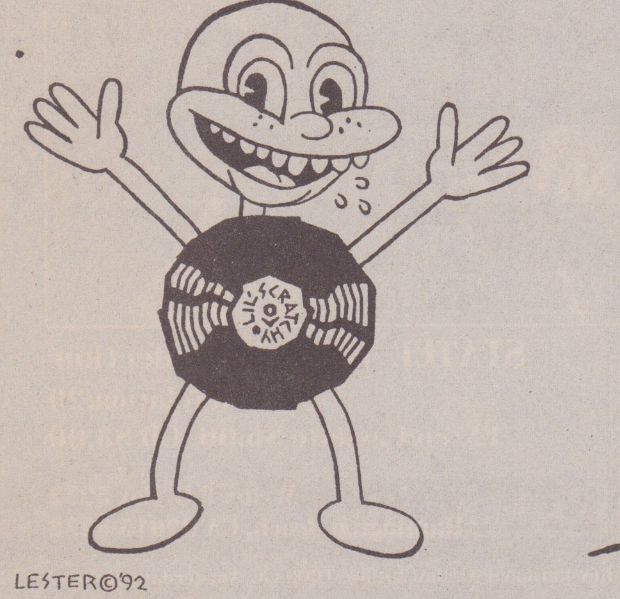

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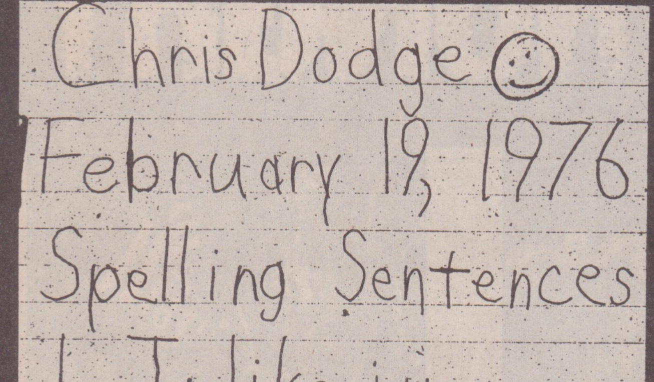
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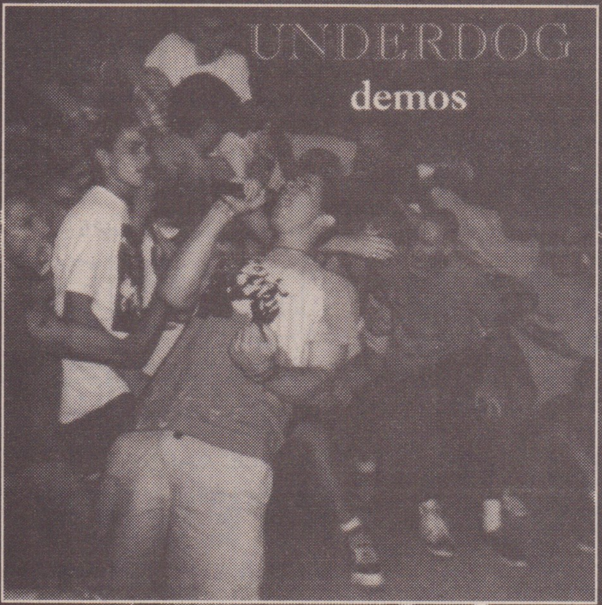

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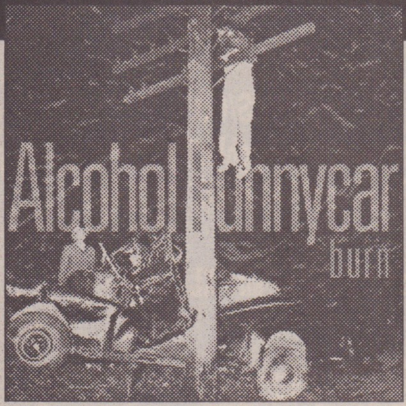

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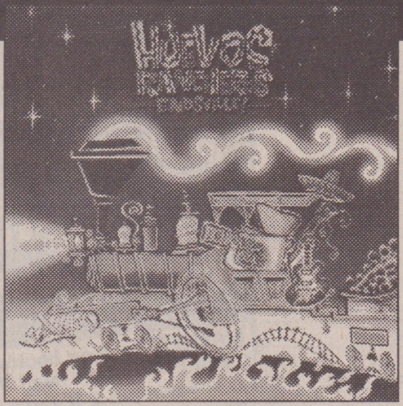

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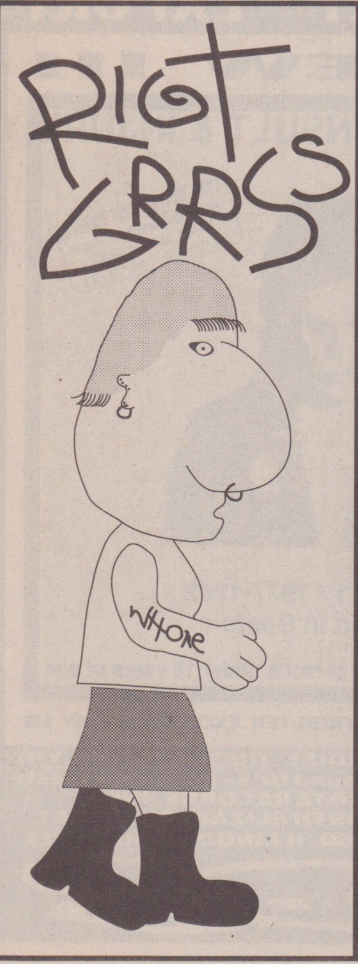

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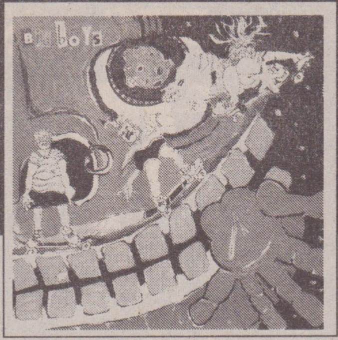

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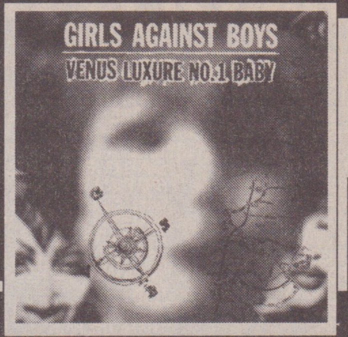

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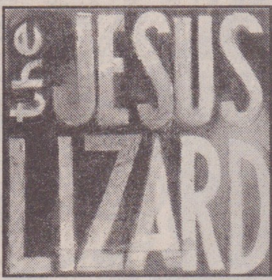

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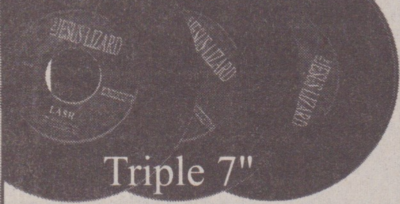

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INTRODUCTION: It's hot. Over a hundred. Stickier than swinger's bedsheets. Too hot for underpants, has been for weeks. The sweat builds up. Walking, taking the train, sitting at the computer. It collects on my back. Invisible rivulets, channelled to the brown hole. Then it spreads. Chafing, sandpapered by the sweat. Before I know it, a pink fan of chafe, sweeps in a perfect semi-circle a hand's width from the hole. I can hardly walk for the pain.

Yesterday, I didn't notice the pain, either in the asshole or the chafe around it. Now I do. It hurts. It didn't gradually build up. It just went from not hurting to hurting. There was a time when it started to itch. When it just felt uncomfortable, but didn't hurt. I could've stopped, dropped pants, washed off, dried carefully. I didn't. So now I can't walk 'cause my ass hurts so much.

PART 1: Bob Conrad predicted I'd write about GG. He was right. GG died last week. His last show— at the gas station— was the most violent I'd ever seen. I wrote about it for *The New York Press*. Here's what I wrote:

GG followers pack the abandoned service station. Bobby Ebbs shows off his back to a reporter. It's tattooed with the poster from *A Clockwork Orange*. A big kid, built like a football player, swigs from a Colt 45 fortyouncer. Another kid, not older than 14, plays with his just-died green hair. Donny The Punk shows up in his sailor suit, sporting a fresh herpes sore on his upper lip. A curious college boy sits by himself among the metal art. He's playing silent brooding intellectual. It's a freak show: Scummy and proud.

"Will this be the show where he kills himself?" asks the 14 year old.

Todd Phillips, GG's film biographer answers, "I hope not. When he goes, he's gonna take an AK-47 and bring the audience with him."

GG pushes into the performance space. He wears only a jockstrap, and boots. Soon, he ditches the jockstrap. Starting with a new song called "I Am The Highest Power," he complains about the microphone.

"You're just a pussy!" shouts a young man, with scraggly blond hair.

GG turns "I'm a pussy?" he shouts.

He takes the microphone and slams it into the side of the young man's head. Bang! The blond crumples. A trickle of blood drips from his forehead. Someone grabs the body by the legs and pulls it off the performance floor, dumping it on the gravel outside.

"I'm a pussy! I'm a pussy!" shouts GG, banging his head into the metal doors that had once opened into the garage. GG's bloodflow is heavier than that of the blonde boy. It spiderwebs over his face, coming together in a red smear over his chest.

Then something else happens. The crowd bunches in one corner. A loud smacking comes from the middle.

"Alright, show's over." yells an authoritative voice.

A bearded young man runs through the side door. His hand presing his left eye. Blood oozes between the fingers. More banging. People explode out of the building, running backwards, away from the naked GG.

One, two, three, four. The wounded stagger out, pushed in a bloody path by the force of the crowd.

Outside, the adrenalin still pumps. The guitarist from an opening band hurls a bottle at a passing car. The football-player sized kid runs up to a passing bus. He climbs on the front bumper. Then he smashes his fists against the windshield. The terrified driver plows ahead, throwing him to the side.

Bottles fly overhead. GG is out on the street, still naked. He hugs a lamppost, smashing his head into it. Then he walks toward his fans. They scatter, tripping over each other in the scramble to get out of the way.

The blood, now in torrents, pours down GG's body. Sirens ring in the background. GG crosses the street, walking quickly. A dozen police cars pull up from all sides. Cops get out, only a few in helmets.

"Put the bottles down." comes the voice from the loudspeaker. A few half-hearted bottles land near the copcars. Then it's over. The punks and the kids walk away. Quietly. An injured girl, sits on the sidewalk. Blood dribbles into a rag pressed against her shaven head.

The first casualty is awake now. "Wow! What a show!" he says.

GG gets away. Naked, covered in blood. He gets away. This is Sunday.

Monday afternoon, my phone rings. It's GG's brother, Merle.

"GG passed away this morning," he says. Such a coy euphemism about a man who detested euphemisms.

It's over. After Geraldo, a year and a half in jail, his picture in the mainstream press, and a national tour, GG died in his sleep from a heroin overdose.

His fans said he was God. They were close. Pure id, GG refused to bend to any rules. He lived through pain, coma, hospital and jail. He was afraid of none of them. Free of fear, he was absolutely free to do what he wanted. What he wanted to do, was destroy.

You'll read obituaries calling him *sick, a sad comment on society*, maybe even *pathetic*. He was not. Though he lived for less than 40 years, he lived without duty, without thought to the future, worrying about bills, acting politely for the neighbors. He did what he wanted, when he wanted. How many others have lived so fearlessly for so long?

No, we didn't get the final fireworks we expected. GG died privately, curled up on a friend's floor. The crowd of GG idolizers hoped they'd be there when GG *did it*. They weren't.

A videotape of GG in San Francisco shows an interview. Someone asks him didn't shit on stage, as is his custom.

"The crowd expects it," said the interviewer.

"With GG Allin you don't get what you expect" GG replies. "You get what you deserve."

PART 2: When I started setting up ARTLESS's Southern/Western tour I asked for help over the electronic punk network. I explained that our needs were modest, a $200 guarantee, some food, a place to stay. Boy did I get answers:

"You're ripping of the scene."

"You're trying to make money off of punk, that isn't what it's about."

"People shouldn't get rich from punk rock. It goes against the DIY spirit."

Yeah, I know they're stupid. But some stupidity is so wide spread it deserves an answer. Especially since answering it sheds light on larger issues.

First, lets face it. Punk rock is NOT a revolution. If THEY felt threatened, THEY'd snuff it in a second.

Second, there are very few people who would call themselves punks. All who do are out of place and time. They're anachronisms. People with mohawks and green hair in 1990 aren't very different from people with Elvis sideburns and pompadours or granny glasses. The fashion died years ago. That's what it was— a fashion. The late comers who are picking it up now are as relevant as BEATLES fans. (I hear that some geeks are even spitting at performers. In 1993???? Sad, huh?) As for the music, I like a lot of it, but it's *just* music.

Someone on the e-list mentioned the "Do-It-Yourself" ethic. He asked if only punks had it. Of course not.

The best example of DIY is Fugazi/ They've have been true to their ideals, and their independence. They left punk rock about the time the original punks put on ties or began dying from drug overdoses.

FUGAZI knew what they needed to do to conduct their lives the way they wanted. Ian and Jeff continued with *Discord*, their record label business. They developed contracts, performance standards and door prices. They made a successful business. It operates morally and makes enough money to live on.

On the other hand, you've got kids who organize shows in their spare time. They live off Dad's allowance or a job. Joe works at Tower Records for $5.50 an hour and has a band on the side. He'll play anywhere and doesn't care if it gets paid. His music is a hobby. He's satisfied with spending a portion of his life doing what he doesn't like to do. He does this so he can afford *other* things.

Hobby or business. That's what music can be. That's what punk can be. There are no alternatives. Hobby or business, neither is better than the other, though they reflect different values. Volunteers at shows, record stores and zines all have punk as a hobby. They are willing to compromise their personal lives for their hobby. Those who see it as a business, are unwilling to make this compromise.

On an independent level, punk is usually not a very lucrative business. If you're a lousy businessmyn (as I tend to be) it might even be an unintentional hobby.

Keeping this in mind, lets look at my $200 guarantee. Touring for two weeks and playing 10 nights (normal, considering 12 nights booked, and at least 2 cancelling) the four person band takes in $2000. Gas and upkeep on the van takes at least $30 a day ($420). Touring and driving long distances

means taking the shortest routes and not getting off. That means eating at those horrible highway places 2 or 3 times a day. That's expensive— at least $15 a person a day or a total of $840. That leaves us $740 for the whole band. Even if we ignore our previous debts (around $2500), we make a total profit of $185 each or $13.21 a day. For that, we're accused of "trying to get rich."

(I wrote about this to the e-list. One answer was that we should "dumpster dive" for all our food. Sure, that's real healthy, and perfect for travelling, even if it were possible. Eating shit might be a hobby for some, but it isn't a business.)

The businessmen and the hobbyists are often at odds. Each accuses the other of being "untrue to the spirit of punk." The fighting doesn't surprise me. Whenever there's a tiny cult without a strong leader, you get lots of infighting and factions. Punk rock is no different from Communism. Both are ideas whose time has come and past. Both have adherents blindly clingging to them. Both have meaningless ideological disputes and violent disagreements. In both cases, nobody but the tiny self-centered group themselves cares.

Punks are like teddy boys or old hippies with bell bottoms and granny glasses. *Maximum Rock'n'Roll* is a Jurassic Park. We're the dinosaurs. There's not going to be a punk revolution, any more than there's going to be a communist revolution. All we have is the music. We're fans, but that's it.

GG died trying to make his business a lifestyle. A few stragglers and imitators in other bands will do the same. The rest of us better realize where we stand before our assholes start hurting and the chafe gets so bad we can't walk.

ENDNOTES:

—>*Talk about business dept:* As was an expensive joke. I paid $15. ARTLESS was entered in the New Music Seminar contest for the right to play free at a tiny little club for a bunch of drunk "industry types." What a surprise! We didn't win. But that's not the end of the story. With the rejection note comes a form letter with the following offer:

Although your submission was not selected, each band who met our April 23 deadline is entitle to FOUR full Seminar registrations at the discounted rate of $250.00 per band member.

Wow! What a deal!

—>*Plugging Myself dept:* Like I said, we'll be starting our tour late in August. By the time this comes out we'll have the dates. BUT there's a good chance things'll fall through or there'll be last minute changes. If you can set up a show for us, please call JOHNNY PUKE, our booking agent at (212) 260-1546. He'll also have information about our schedule.

—>*Bad guys in the mail dept:* I got another one of those fake surveys. It's from *The English Language Political Action Committee* (PO Box 9558, Washington DC 20016). They're sponsoring a Constitutional Amendment that will make English the "official language" of the U.S.. I've often written about how stupid and totalitarian this is.

In Switzerland, there are 4 official languages. In Papua New Guinea, over 300. Part of what makes America the greatest country in the world is our multiplicity of language and culture. These guys want to stop that. Of course, they have other, more sinister motives.

Stop having ballots printed in other languages? Stop providing court publications, and forms in other languages? Who does this affect? Not the political candidates these guys support.

Who do they support? Here's a hint from their intro letter:

"We have been *blessed* with a common unifying language only by custom..."

"[we] support a law that would inhibit Congress from supporting costly and unproductive bilingual education programs...and *other "multi-cultural" special interest demands."*

They also oppose Puerto Rican statehood, ostensibly because the folks only speak Spanish there. But actually, why?

Because they're right-wing Christians, intent on making America in their own image. That's why! The English language amendment is *evil!* Fortunately, these guys have to pay printing costs: AND they include those nice prepaid envelopes with their "surveys." Write and ask for one. Fill it out, and send it back, enclosing whatever else you might like.

—> *General flakiness dept:* Is there a Noel Ogdon out there? I wrote myself a message that I should have mailed him something or written to him or something. I can't read my writing so I don't know what it was or where I was supposed to send it. Please contact me again. Sorry. Oh yeah, as usual my snailmail address is: PO Box 137, Prince St. Station, New York NY 10012. E-mail to: MQB8130@ACFCLUSTER.NYU.EDU, but I'll be away from mid-Aug to mid-October so don't expect any quick replies.

—>*Special thanks dept:* To the anonymous guy / gal who sent me the tape with the porno sounds on one track and a Christian sex instruction record on the other. Fine editing job and finer concept. Fun Satan worshiping stuff too— but no backwards masking!

—> *Speaking of tapes:* I got a tape called *Mind Control In America* from Steven Jacobson (PO Box 15734, Winston-Salem NC 27113). Although slightly Christian paranoid in its outlook, Steven has succeeded in uncovering what really sounds like backward masking. But the coolest thing is his theory of control.

You know the old lefty idea that you should try to make as much trouble as possible. The reason: it'll bring fascism and fascism will make people revolt? Steven turns this theory on it's head. He says the government is *encouraging* people to make trouble so people will welcome fascism as a way to protect them. He uses, as an example, the movie *Reefer Madness*. The movie can be watched on two levels. It horrifies adults by showing teens having free sex and wild parties. At the same time, it thrills and entices teens by showing free sex and wild parties.

This encourages teens to use drugs and adults to fight them. This double whammy, says Steven, is responsible both for our stupidly restrictive drug laws, and widespread drug use. He has plenty of other examples— and they make sense. Considering the state of Civil Liberties in the U.S. and the calls for *more jails*. It just might be that Steven is right.

—*Death is better than sex dept:* It's a hilarious display of Christian influenced stupidity. The UN has a display of the conditions of children— especially girl children— around the world. At one place in the display, they talk about how starvation and poverty force kids into prostitution. It's the only alternative to dying of hunger. Later, they say that the UN is working with countries to prosecute people who pay for the sexual services of these foreign children. This is to help "wipe out child prostitution." In other words, it's better they should die.

OH HELL, OH SMELL, IT'S KATY ODELL !!!

I skipped last month because I didn't think I had anything to say. I mean, I don't take it upon myself to interpret current events or social issues for you, so I pretty much just write about what happens to me personally. The truth is, my life isn't that interesting. Don't get me wrong - my life is probably vastly more exciting than your own plebeian existence - it's just that I do the same thing every week and I'm not conceited enough to think you want to hear about it.

I had hoped that by this month's deadline, something inspiring would have happened to me, and it has. I just want to warn you that once again my column is about my sex life.

You all probably think that I'm some sort of horndog, the way I'm always chasing after guys. It's true - I am. But I hardly ever get laid. (Work doesn't count, ya dummies.) It's not that I don't have any opportunities, I'm just really, really picky. You see, when I spot some fine guy in a bar I'll think to myself "Damn, what a babe - I'd definitely like to fuck this guy." Now, if I just run off and fuck every guy that looked good to me, I'd not only get a reputation as a hussy, I'd also start to feel like shit. I can't think of anything more disgusting than seeing somebody around and cringing like "Omigod, I can't believe this person has seen me naked." Well, yes, I can - it's worse to be in a bar and see *several* people who make you cringe. (Those of you who say you've never experienced this shouldn't be reading my column.) So, I see all these babes - but I know better than to get myself into stupid situation with every long-haired goober I meet. I have to employ my method of weeding out undesirables. If I see a guy that looks good, it's not enough to ask myself "Could I fuck him?" I have to ask "Could I stand to wake up next to him?" If I think I could, or am not sure, it's time to move on to the True Test of Merit.

I go right up to the guy, tap him on the shoulder and interrogate him. It usually goes like this -

Do you have a job? (I never date unemployed guys. I don't care if it's telemarketing or the sanitation department, just having a job is enough.)

Do you have a girlfriend? (Most guys will flirt with a girl, even if they have a partner that they love and have no intention of cheating on. I understand that, but I'd rather not find out *after* I've decided he's the man of my dreams.)

Do you live with your mother? (Or fa-

ther, for that matter. It's like being employed - I like a guy to be able to take care of himself. It's amazing just how many people in their twenties live with their parents. Yech!)

Have you ever been reincarnated? (I have learned to never, ever waste time on someone who believes that they have been reincarnated. This applies to just about every new age thing a person can get involved in. As I've said before, guys into that crap are about the slimiest on the planet.)

If he responds appropriately and doesn't say anything stupid, then I'll introduce myself. This approach may sound obnoxious, but not only does it save time and energy - guys seem to think it's cute. Although this is an efficient system, I still rarely meet many people that I really want to spend a lot of time with. I'm gregarious as all hell, but I'm also pretty anti-social (*i.e.* insecure).

Now, my more devoted readers (both of you) may remember that a couple of months ago I said that my ideal man would be a Klingon - you know; big, masculine, long-haired and aggressive. Unfortunately, I tend to attract Ferengi - little weasels who just want to get over on me. You know, *"Sensitive men."*

Well, about a month ago I hit the jackpot. I was in the middle of a deep and despondent sexual drought. Masturbation just wasn't cutting it any more and my job only made it more frustrating. Then I went out with drinking with my girlfriends and met the most amazing guy.

He was big, he was strong, he had Neanderthalic good looks and he even liked Star Trek! My friends thought I was out of my mind. "That big ox with the ring in his nose?!? Are you crazy - he looks like the Schlitz Malt Liquor bull!!!" "Yeah," I said "He looks like a Klingon."

Our first date was pretty cool. We saw the horrendously violent "Menace II Society" and had a nice time. At the end of the night, he *shook my hand*. Boys- let me recommend this strategy to you. It sure as fuck worked on me. By the time our next date rolled around, I was foaming at the mouth to get at him.

There is one area where no amount of prudence or preparation will help. I'm talking about sex, or rather "What if he's got an itty-bitty weenie?" anxiety. I mean, it's easy enough to ascertain that a guy is gainfully employed, respects women, and isn't shooting dope; but there's only one way to find out if a guy's good in bed - and that's by fucking him. (By the way, whoever said size doesn't matter was a man, you can bet on that.)

Not only was I worried he'd have a teensy-weensy penis, I am also at a loss when it comes to dealing with incompetence. Forget all the advice columns - there's no joy in sex if you have to make "compromises" and "communicate" just to get your pussy eaten. I've fucked guys - some of them damned nice - who couldn't find a clitoris with a map and compass.

Now, basic sex with a guy who knows my ass from my elbow is fine. I'd have gladly settled for that - but all week long I'd been fantasizing scenarios that no guy has ever done for me. I mean, by the day of my date I was going crazy and I kept telling myself "Easy girl, just hope he's not deficient in some way - don't get too worked up, because you're sure to be disappointed.

Well, this date took place during our last heat wave, so we spent a lovely evening drinking malt liquor in Alamo Square Park enjoying the uncharacteristically balmy night. I still hadn't even kissed the guy and I'm just out of my mind. Well, he kissed me, and it was wonderful. It was the second best kiss of my life. (The honors of first place still belong to a certain Danny Carrier - a pot head who basically lives in a tool shed and is incapable of speaking in complete sentences. I was seventeen at the time, and that kiss was better than all my sexual experiences since combined.) A good kiss goes thus: no coloring outside the lines (no getting chin or nose wet), his tongue shouldn't be in my mouth more than mine is in his, and your teeth should never click against one another's. (Don't you just *hate* when that happens?)

You can usually tell if someone's a competent fuck by how they kiss, but there's still the size factor. Let's fast - forward...

He's huge. Any bigger, and I'd be in a wheelchair. This guy not only performed up to par, he actually did all the things that I'd been fantasizing about. Things I'd begun to think would never happen to little old me... basically, he dominated me and destroyed me. I like to be *taken* like the wench I am, and it doesn't do any good to try and ask your loving and gentle boyfriend to do it... he'll feel uncomfortable and it takes all the fun out of it to have to ask him to make you do stuff. It's silly. Now, those of you who think I'm into bondage and all that - forget it. I want a guy who can subdue me with his *bare hands*. I'm telling ya - I want a Klingon.

This boy had his way with me and he made me come like I'd never come before. In fact, he made me do something I'd only read about and didn't know I could do - he made me ejaculate. That part would have been much more exciting if I hadn't been shocked, mortified, and worried that I'd just peed in his face.

The man was tireless, he was inexhaustible, and it was great. Best of all, he was really nice to wake up to in the morning.

Now you know the *real* reason I didn't get my column done last month.

I have returned, despite the fact that my last two columns were mostly lame, forced exercises in sheer fact-telling, despite the fact that I've been sick from one stupid thing after another since the end of April (and that'll breed fears of cancer and/or AIDS pretty goddamm quick in a hypochondriac like myself), despite having witnessed several friends and family members suffer ugly, violent injuries and despite finding myself in the same position as last summer - namely pacing around the house in a near panic while trying desperately to get the new Screeching Weasel album done before I have a stroke, yet feeling like the whole fucking thing is completely out of my control.

Yes, although I have been beaten into submission by the very thought of attempting to work on the Great American Novel, although my sex life has been less than stellar and although my shrink frightens me (seeing as how he's obviously nothing more than a glorified pharmacist who treats my various phobias and neuroses with the same indifference and casualness one usually reserves for a headache or a case of the sniffles), I am still here to bestow upon you another heaping helping of wisdom, so that you may improve your life, make friends with interesting people and impress other, not-so-quite-as-well-read heathens with your wealth of knowledge.

And, lucky you (and lucky me, because I had no idea where I was going with this shit; to be honest, I'm a bit drunk. That's what happens to moderate drinkers on a constant diet of vitamins and tranquilizers when they drink two beers), my girlfriend just walked in the door with the mail. Let's check the mailbag, shall we?

We begin with a postcard from someone named Jeff. Jeff says, "RE: Your column in MRR #117, the most sexist, unfunny comic strip is 'Arlo & Janis'. 'Cathy' is a distant second." Well Jeff, I don't know Arlo and Janis, so you're wrong.

Excuse me for a moment while I grab another Old Style (Please stop reading for a minute so you can approximate the length of time it took me to get up, grab a beer and my cigarettes and come back to my dungeon/office). Ok, I'm back and ready to charm you with some more of my mailbag wit.

This next one comes from Germany and is addressed to "Teen Punks In Heat." They are apparently unaware that I ceased publication of this fanzine roughly three years ago. It is a press release announcing the publication/release of various stupid items. One of the items is a 160 page tome entitled "Modern Chairs". It was written by Charlotte and Peter Fiell (which makes perfect sense; with the enormous amount of chairs in the world - even excluding ancient or not-so-recent chairs - it would surely take two people to document such a subject). The press release promises a presentation of "120 chairs from all over the world, which have made their mark in the history of design, from the industrial production of chairs (Thonet), up to today." Geez, and I thought they were just for sitting on.

Two for the garbage pile and we've barely started. I'm going to light a cigarette now, feel free to do the same, but take off points if it's a non-menthol.

Now we have an interesting envelope coming from Chris Cook of Spartanburg, SC. It is heavy, and written on it in blue marker are the words, "DO NOT CRUSH, FOLD OR BEND!!!" Must be important. Whoah! More warnings about crushing and bending on the back. This could be serious. And hey, the stamp wasn't cancelled. That's Weasel - 1, U.S.P.S. - 0.

Enclosed are two polaroids of my bassist and guitarist taken at the day care center show in SC by Chris, who played in the

opening band (broken up now, of course). Also enclosed are some drawings. One shows a guy with a Social Distortion haircut and a Screeching Weasel t-shirt standing with a hand in his pocket, a cigarette falling out of his mouth. He is flanked by a broken cassette tape and a bottle of "Rat's Piss 20". It says "TOO PUNK TO FUCK" next to him. The other drawing shows a guy with Ben Weasel-like bags under his eyes stepping on a skateboard with an anarchy slogan on it and holding his crotch. The cryptic message eldues me.

The next letter is addressed to "SCREACHING WEASLE". Obviously a rabid fan who has no time for such formalities as getting a semi-accurate spelling of the band's name. It comes from Grass Valley, CA. Go on, take a minute and make your own jokes, I know you've got the brains, and I can't do everything for you.

Here it is, brace yourself now, this one is good... "I was wondering if you had any extra stuff lying around that you may want to send me. You know stickers (*no concept of commas, a bad sign indeed*), flyers, records, tapes, dirty socks, moldy bread. If so that would be wonderful because you guys are radical. THANX, jen." Not Jen, but jen. Well, I did laundry today (and ran into Vapid and the drummer for the Vindictives but that's another story and not nearly as entertaining as this letter), I don't keep flyers and I'm not in the practice of sending out free records and tapes, so that leaves the moldy bread. Rest assured that jen will have gotten a chunk of it by the time you read this. You may want to send her something yourself. Write to 13205 McCarter Way/ Grass Valley CA/ 95949. Knock yourselves out.

Now we have a letter from Underdog records to "Mr. Weasel." Sounds official. No, it's only a letter to S.W. that was sent to Underdog, from a Brian Pearson of S.E.M. Productions in San Clemente, CA. Brian Pearson is producing a series of "Bodyboarding videos with hardcore footage and a punk/ hardcore soundtrack, anyways I was interested in using Screeching Weasel in the soundtrack." Well, Brian, seeing as how I don't know what the fuck "Bodyboarding" is (nor do I want to) and since you didn't pay attention in school, the result being an obnoxious run-on sentence that I had to endure, the answer is a resounding NO.

The next letter gets two points, for coming in a cool tan envelope and for having a stamp featuring Joe Louis. Unfortunately, it loses three points for coming from Carbondale, IL. The writer of this letter, a "Donovan Gaede", claims that Screeching Weasel is "a highly under rated punk outfit." I'd always thought of us as a quartet rather than an outfit, but hey, I'm not complaining. Further, "You and Mykel Board are the only real reason to read MRR." I disagree. I find the radio show profiles and Pakistan scene reports to be extremely informative and entertaining. Alas, Donovan is really just writing to find out about t-shirts. He'll get a newsletter someday.

Next, we have an envelope from the bank. I would rather not open this one. My day has been lousy enough already. Pass.

Now, this one is addressed to "Ben-Ben-Bo-Ben Weasel". It comes from John in Bakersefield. I already know it's the band photos I've been bugging him about. I need not go into further detail, other than to put in a quick reminder that the correct way to open an envelope is to lift the corner of the back flap on the side furthest from the stamp, then use your finger to tear down. Remember this, it could save your life one day.

Fuck, these are great photos. Plus John wrote a review of the show we played. And it doesn't suck! Incredible.

Last but not least is a package from Ben Hamper. I know what this is. It's the Detroit Free Press article he wrote about his experiences on the road with us. This may take awhile. I'll get back to you later (in the meantime read about fifty pages of a good book, then have some chips or maybe a Pepsi. I'll tell you all about it when you're done).

Yeah, even though it was printed in a mainstream newspaper, it came out pretty good. There are a few mistakes (primary among them is Hamper referring to our "1983 Dodge Econoline" - and this guy built a career writing about days spent working in the midst of the American vehicle empire...), but it basically works. I'll reprint it in my fanzine.

That's it for mail.

One more thing. I haven't listened to much music in the past few years. I was tired of it. I was convinced that almost every band sucks so utterly that it was not worth it to even put their records on the turntable. Why subject myself to such shit? However, I finally realized a couple of weeks ago that I don't HATE music, as I've been telling people for quite a while, I just hate BAD music, and there seems to be an overabundance of it in the world today.

The latest FIFTEEN album, however, is pretty great. Even though the singer ate too many GREEN DAY cornflakes for breakfast, it works like it's supposed to. Bravo. Another band cursed with the GREEN DAY vocal affliction is FACE TO FACE. Again, it doesn't really matter, because F2F has put out a finger-licking-good new album called "Don't Turn Away". Check it out.

Although I'm sure that PANSY DIVISION has quite an appeal to teenage homos in the middle of nowhere who don't know any other cool queers, that's about as far as the appeal goes, unless wimpy, cheesball R.E.M. type music coupled with forced, ridiculous lyrics are your cup of tea. Like OLD SKULL, they are an impulse buy, a cult item that's as funny as a crutch and as satisfying as a Big Mac. It must get boring trying to think up words that rhyme with "cock". Matt of Outpunk tells me that I don't understand, that it's just "sexual politics". Fuck that. Furthermore, any hetero band that sang about sex so freely would be nailed as sexist in a matter of seconds. You know it and I know it and PANSY DIVISION knows it. Cult items do not impress me.

MORAL CRUX is possibly the most underrated punk band in the country right now. I heard a tape of their as yet unreleased new album, and it's superb. It's refreshing to know that some bands are smart enough to figure out what they do best and keep doing it. MORAL CRUX is also quite outspoken politically. That's fine with me, 'cause the lyrics aren't typical knee-jerk, mommy's-a-fascist-cause-she-wouldn't-gimme-the-keys-to-the-Subaru type stuff. More importantly, the music is quality punk rock. Somebody better sign these guys before they get away.

Lastly, anyone who gives GREEN DAY any shit for signing to Warner Bros. should be beaten with a stick. GREEN DAY has taken more shit than any other band in recent memory for being too wimpy and mainstream. They've gotten things thrown at them on stage, they've had people calling them rock-stars, they've been made to feel unwelcome at gigs they've attended. And now people wanna bitch that they've signed to a major? Fuck that.

I think signing to a major is stupid, for several reasons, and I like it even less when a band I like signs (and I like GREEN DAY). However, these guys are young, have no money making skills other than playing music, and have been basically asked for the past three years to please get the fuck out of the punk scene. What do you expect?

If it was me, I'd hardly let a gang of misguided twits drive me out of the punk scene, but that's me. And it's sad that according to reports from my East bay spies, GREEN DAY is apparently already playing mammoth arena rock. Too bad.

I think it's a bad decision, but in light of their treatment, a somewhat understandable one. Furthermore, if GREEN DAY hits it big, Lookout will benefit greatly, as will all its bands, including the ones who haven't even formed yet. That's right, with the money GREEN DAY's first two albums will bring in, Livermore will be able to release even more stuff that doesn't sell very well (and believe me, there's a lot of it on Lookout already).

So when you hear some imbecile bitching about the selling out of GREEN DAY, look carefully and ask yourself if the same person wasn't snubbing them a year ago for being too commercial. That's the way it always works, isn't it?

Now I have to come up with a witty ending for this column. Well, I don't think I'm really capable of that right now. Make up your own.

HEY HO LET'S GO! WITH CHRISTEEN

Have you ever felt like shooting someone if they opened their mouths just one more time?. God knows, it's been done before, why just this month some guy went berserk here (as if you hadn't heard) just cause he believed that some lawyers had screwed him over, so he made sure that they'd never open their mouths again, The only problem was that it turned out he wasn't such a good shot, and he managed to miss all one hundred or so people on his list——one hundred percent failure rate——even in death——that's gotta feel good...

Anyway, one begins to wonder are losers born or made —— are their disasters

natural "inevitable disasters" that have besieged them thru no fault of their own (it was my parent's fault——for christ's sake—not mine———haven't you read the new ACOA, AA, NARC ANON, JOHN BRADSHAW etc., etc., "I LIKE ME, WHY DON'T YOU?" manuals?????

I mean, people completely are baffled that this guy Ferri goes out and wastes 8 people he's never seen in his life before——just blows them away like he's squishing roaches that just wandered up from his kitchen drain. People keep saying "Oh my God, how could someone in his right mind do such a terrible thing????" and of course no one in his right mind probably would do this but we are not talking full deck here folks!! If one more person makes a stupid inane remark like that to me again I'm gonna go out and buy a TEC 9!! They just don't get it .....This guy never believed for an instant that he was to blame——he decided that you were!!!!

You see, I find it pretty ironic that a lot of these so-called "self help books" preach the very optimistic message of "attach no blame" but of course then as one explores the contents of just what that means, you read further about how your parents and basically everyone you know has had a dysfunctional childhood and that basically that is why you're losing your job, your mind and your crummy apartment that you hated anyway!

So essentially they are telling you that all these things are out of your control——not—mind you things to blame yourself about but things that you can blame on the dysfunctional people around you for . Wow!! Hey isn't this sort of like passing the buck??? I mean, if you buy this crap you've brought escapism to new heights.

Sure , life would be a lot easier if we could blame that guy that cut us off on the freeway for our loss of control in taking a hammer to the boss's head———that it was the family history of alcoholism———not us, for heavens sake, that ran over some little 2 yr old kid one night.

A prime example of delusion and passing the blame occurred to me as I was talking to this little old lady who lives across from Mcaully Park (a shooting gallery frequented by neighborhood bottomfeeders) at O'Farrell and Larkin. She wanted to know if it would be considered justifiable homicide if she went over and shot this homeless woman that lived in the park. When I asked her why she would wanta do that she said that one night this same woman showed up with a giant stuffed panda bear and an outfit on her that matched the bears... This lady said to me "When I looked out the window and saw that bear and the matching outfit it was all I could do to keep from shooting her right then and there!" I mean this woman clearly believed she would not be blamed; it would be the poor sick fool in the park's fault!!

What would happen if we all decided to cut the crap and just be completely truthful with ourselves and others??? Like, instead of a scenario like: "Anthony, I think both your parents had serious drug and alcohol problems which led to your mothers early pregnancy and your lack of nurturing at an early age.......hence your current problems...." we could give a more brisk but honest summation of :

"Anthony, your parents appear to have both had a screw loose —ho ho no pun intended——and were obviously disturbed to have not aborted you 9 months earlier... "

THE NAKED TRUTH————THAT'S WHAT I WANTA HEAR DAMMIT!!!!!

I mean, think about it, what if someone had told Gian Luigi Ferri the truth about himself before he went out target practicing in the middle of downtown San Francisco? If they could have given him some practical advise such as:

——Trailer parks are not the wave of the future

——Checkbooks are meant to be checked regularly to make sure there's cash in them. Hence the term "check-book". Your signature does not automatically entitle you to money even though TV makes it seem like it does

——Most Indianans are busy trying to sell land , not buy it

——That 300 pounds does not a brain make (Ferri could've made it to the Oprah show for that medical miracle alone ——not one ounce of that extra fat seemed to make it to his brain....hey u can blame that on "poor circulation!!")

——That if you wanta be on TV you'd better take a new DMV picture, buddy

A few simple tips like these would have saved lives and bullits (god the price of ammo these days is just obscene, ya know??????) At the very least, he could have placed the blame where it lies ——back on him—— and saved money and time!!! He could've arranged with a film crew ahead of time to film himself putting a slug in his head, and his head only (hey, air time's expensive you know) on television stations worldwide .....he could've sold copies of the videos in advance (WHINER'S GUIDE TO THE COSMOS—STEP 1), thereby reducing his debt—and solving his problems with a lot less mess and more professionalism like the businessman he claimed to be. Besides he would've used only one bullit which means the manufacturers would've made far less profit which would have shown him to be the businessman with a conscience......

Maybe then, even a cynic like me could have some pity.

Hoo boy, some of you should be breathing easier today, while others of you will be hell of bummed out, the reason being that I had a whole column, actually more like two columns worth of nothing but the trashiest, worst gossip on all the punk rock scenesters you love to hear vicious rumors about. Not only that, but most of these vicious rumors were true.

But those of you dying to know the latest dirt will be frustrated to know that technology has sabotaged your desires, since I seem to have lost the computer disk on which all this potboiling stuff was encoded. And those of you whose peccadillos will, for now at least, remain unrevealed, count your lucky stars and mend your ways.

Now I'll have to write a whole new column, which I will do straightaway, but first, let me pose a question: Beards. On punks. Why? Didn't they look stupid enough on hippies? What's next, mustaches?

And on a very slightly related subject, I must comment on this distressing tendency I've noticed among bands of the bloodcurdling-emo-hardcore variety, who of course tend to be mostly of the Southern Californian persuasion. Or D.C. or whatever; since the genre is still fairly new to me, I admit I'm not always able to tell them apart.

Or to put it another way, there's John Henry West, and then there's all those other bands who wish they were John Henry West. Which will probably make John Henry West mad at me for fostering a sense of competition when as we all know, one persyn's emo should be just as valid as another's. Not that any of this has anything to do with John Henry West, just that I thought I'd give them another plug while I was in the neighborhood, and they are the best, no doubt.

But the band I was thinking of was Antioch Arrow, who are quite good, and spazz out on stage almost as much as JHW, though listen, all you bands, this jump off of the drum kit bit is beginning to lose its suspense. I'm waiting for one of these ultra-frenetic lead singers to put his head through the bass drum. Now that would get my attention, for a minute at least.

Arrgh, can't I keep my mind on anything for even a minute? What I was trying to say is that a couple of Antioch Arrow members are pulling the same act as a bunch of other HC emo-babes I've seen lately: playing some or all of their set with their backs to the audience.

OK, what gives? Now this particular show, maybe I don't have that much business complaining about, since it was only three bucks, one of those super in-crowd Epicenter things that I wouldn't have even known about if some (more like one) of my hipster friends hadn't come up from Orange County for it. I mean something's wrong here, isn't it? I know Epicenter hates me, but geez, I think I should be allowed to hear about shows there. But anyway, as I was saying, suppose this was a regular punk rock show and I had paid five or six bucks and I was looking forward to communing with my favorite hardcore heroes, and then all I get to see is their backs? Wouldn't I have a right to feel ripped off?

Well no, probably not; as noted punk songstress Whitney Houston said to an autograph seeker at one of her shows: "Look, you bought a ticket, a ticket entitles you to a seat, go sit in it." Or something like that; I seem to have misplaced my copy of the National Enquirer. So I have a few possible explanations for why these hardcore guys refuse to even look at their adoring audiences: 1) they're terribly shy; 2) they hate their audience, or at least think they're better than them; 3) they want to show that your approval means nothing (ha! stole that one from the riot grrrls) 4) they're so fucked up from not using drugs or alcohol that they don't know which way is which. Never mind, it's probably not that

important. Antioch Arrow is a good band, anyway, also very loud.

One more Epicenter item, before I move on to the real substance of this column (bear in mind that I could keep promising to get to something substantial until you suddenly reach the end of the column and realize that I've been lying all along; such is the nature of modern literature, popular music, and just about anything you'll ever see on TV, but I won't stoop to those depths, at least not yet). Yes, Epicenter, well those lovable pincushion punks over there like to amuse themselves in the odd moment when they're not plotting the destruction of society by writing comments on the various albums they have for sale. Most of the comments are pretty funny (like on Green Day: "I think my parents listen to this"), though not always intentionally.

I've never been offended by any of these mini-reviews, even the one on my band's first record (well, it is a pretty bad record, actually it's a terrible record; don't say I didn't warn you) until the other day, when I saw that someone had written on the new Fifteen record, "Fifteen=the average age of their fans."

I wasn't bothered because I like Fifteen, though I do, nor because they're on Lookout Records, which they are, but because somebody seems to think that it's an insult to call somebody a fifteen year-old. Now in point of fact, the band Fifteen does have a lot of teenage fans, though I doubt the average age is that young. But even if it were, so what? I'd a million times rather have my band be popular with teenagers (or even younger people) than with the jaundiced, jaded, pathetic old farts and fucks who think they've acquired a degree of sophistication because they been moldering around long enough to be able to hang out in bars.

It's just one more symptom of a general hardening of the arteries in punkland; back when punk was really something new and exciting, can you imagine putting down a band because kids liked it? Everybody knows that kids are always on the latest tip when it comes to popular music; the adults are always scrambling after them to find out what's happening.

But (refer back to one of my first points in this discourse), whether it's beards, bars, contrived sexuality (see fishnet stockings, spike heels, garter belts, S&M, and numerous other devices long popular with aging businessmen who can no longer get it up for just an ordinary human being), or a general mien of seriousness and pretentiousness, the punks are getting old, and doing it hell of fast.

A certain amount of this is inevitable, of course, as I of all people should know. What kills me, though, is these people in their twenties, or even still in their teens, who apparently can't wait to be grownups. Yeah, I know, it's probably always been that way; certainly I didn't want to stay a kid any longer than I had to, but I think a good part of that was due to the fact that no one gave kids very much respect. I would like to think that things have changed, but I wonder. Just for the record, though; many of the most valuable things I've learned in recent years were taught me by people still far short of their twentieth birthday, and just offhand, I can't think of a single valuable lesson that I gained from anyone in their twenties. Thirties and forties, yeah, teenagers and younger, sure. I guess all you people in your twenties should consider killing yourselves, or at least keeping your mouths shut until you realize that in most cases, you know considerably less than you did five years ago.

Now, to the long-promised important points of this column. On the Fourth of July (it's an important national holiday in much of the USA), there was supposed to be a concert in People's Park here in Berkeley (one of the places in the USA where the Fourth of July is not quite so significant). The last Fourth of July concert I attended in People's Park was not a very rewarding experience (ask Ben Weasel, but he'll probably just growl at you). Nevertheless, hope springs eternal, or there's a sucker reborn every minute, or something like that. I thought I'd go; what could be that bad about some cool bands playing in the park?

It didn't take long to find out. When I got there everyone was milling around, including a few police. There was no equipment on the stage, and even though I was about an hour late, no sign that anything was going to happen.

I started asking around, like is anyone in charge here? You know, a typical hierarchically oriented kind of guy, like most of us here at MRR. Well, it took a long time to get a straight answer, but finally someone told me that the (thus far non-)affair had been "organized" by someone called Steve The Hippie.

I knew we were in trouble then; a good rule of thumb is that any enterprise run by someone whose last name is The Hippie has a very dim likelihood of success. Eventually someone pointed out Mr. The Hippie to me, and he didn't seem at all concerned. It also began to be obvious that to at least some of the people involved, the idea of having a concert was of secondary importance. What they really were there for was to try and provoke a riot.

Fine, I say, you want to have a riot, have one, though pardon me if I don't get too excited when you come crying that those big bad police were being mean to you just because you were throwing a few little old rocks and bottles at them. But pardon me even more if I get a little pissed off when you try to trick people and bands into acting as pawns in your quasi-revolutionary schemes.

The thing was, nobody had bothered applying for a permit to use the park for a concert. "Well, last time we didn't get a permit, we just carried that equipment in and the cops couldn't stop us," was the explanation, but things have changed a little since last time, mostly because there have been so many riots in and around People's Park that the police and a large majority of the people of Berkeley no longer have much patience with the dwindling handful of streetfighters who still think 1969 is going to come back again.

So the cops weren't going to let anything even get started, and since out of the 150 or so punks there, no more than 10 or 20 were interested in fighting, nothing much happened except for a brief shoving match over a shopping cart full of TVs which were supposed to be smashed on the stage (a peculiar Berkeley tradition, which was funny five or ten years ago, but is beginning to verge on the thoroughly stupid).

But look, the real issue is that bands were asked to play and not told that they might get arrested or beat up or have their equipment confiscated. If a band wants to risk those things in order to make a statement, more power to them, but my idea of a revolution is that you get some choice about whether or not you want to participate. If you want someone to trick or manipulate or force you into conflict situations, you might as well stick with the government we've got; they're much more experienced at that sort of thing.

(Point of information: *some* bands knew there was a potential for trouble. Others didn't. Ditto for the audience.)

Now on to a more pleasant subject, one with a good deal more potential for genuine revolution, despite the efforts of some of the same People's Park boneheads to screw it up. I'm talking about something called Critical Mass, and if you don't have it in your city already, you should.

What it is is a bunch of people who are sick and tired of the way automobiles so completely dominate every aspect of modern life. Unless you live in the middle of a city with a decent public transit system, you're a second or third class citizen if you don't own a car. And even if you're one of the lucky few who can get around without a car, you still have to suffer from the noise, the pollution, psychopathic drivers, and the destruction of much of what was beautiful and worthwhile in this country to make way for miles upon miles of hideous asphalt. Oh, and every few years you or someone like you gets to go to war to keep that oil flowing into the internal combustion hell that lies at the foundation of modern industrial society.

The individual automobile driver will tell you that he or she isn't the problem; they're just trying to get to work or school or play as quickly and efficiently as possible. And after all, they are Americans, aren't they, and it says right in the Bible or the Constitution or somewhere that God gave all Americans the right to drive their cars anywhere anytime and that all inferior forms of life have to get the hell out of their way. That's the spirit that made this country great, but lately there's been a little too much of that spirit, to the point that millions of people are spending hours every day crawling along in horrendous traffic jams and getting so pissed off that they're installing missile launchers in place of their hood ornaments, and often not getting where they're going any faster than if they walked or rode a bike.

Yes, bikes; anyone with two fifths of a brain can see they're superior to cars in almost every way except for keeping you dry when it's raining. That's why Critical Mass has taken to gathering in downtown Berkeley and San Francisco at rush hour on Friday afternoons and showing all the insensate motorists what it's like when bicylists refuse to get out of their way, but instead say, wait a minute, we paid for these streets and highways too, why should we always have to be running for our lives from your smog machines?

The result is chaos, of course; often hilarious chaos, but with a point as well. Hundreds of bicycles taking over all the traffic lanes when all the yuppies who are too suave to consider taking public transit are trying to

drive out of town makes for a very instructive mess. Namely that there are limits to what the individual can do before his or her "freedom" impinges on the freedom of others.

"You can't tell me not to drive my car!" they bellow. Fine; you can't tell us not to ride our bicycles, and if you don't mind travelling about 5 mph behind us while we take a leisurely tour of our town, drive until you rot, and you probably will.

I shouldn't be talking about Critical Mass like I'm an old hand, by the way; in fact, I just went on my first ride. I've known about them and supported them for a while, but until a few weeks ago, I didn't have a bike. Believe it or not, though, one of the things I was most looking forward to about having a bike was being able to join Critical Mass.

My first ride was a little more eventful than I'd expected, though with my unerring timing, I managed to miss the main event, when about half the group rode out onto the freeway and caused about a ten mile-long traffic jam. Then they all got arrested and had their bikes taken away. I'd left about a half hour earlier because I thought the ride was winding down and I had work to do at home.

I probably wouldn't have gone onto the freeway, though - yeah, I would have, because I wouldn't have known that everyone was going to get arrested and lose their bikes. So I'm glad I didn't, because I need my bike, and besides, I don't think it was a good tactic to go on the freeway at this point.

Note that I say "at this point." As the Critical Mass movement grows, and it seems to be doing just that, there will be times when taking over freeways makes perfect sense. One of those times will be when we bring thousands of bicyclists with us, thus making it almost impossible for the police to arrest everyone. But in order to mount a movement on that scale, you need to build a broad coalition, one that includes not just radicals and revolutionaries, but people from all points on the social spectrum. Perish the thought, but even Republicans ride bikes sometimes, and plenty of middle-aged and old people, college students, liberal environmentalists, and on and on: you don't need to be a tattoed chaos punk to be oppressed by the automobile.

Which brings me to the previously mentioned boneheads, who did their best to scare away anyone who wasn't prepared to lay down his life or bicycle on the altar of total revolution right this minute. Trying to divert the ride into looting Safeway is a) not going to work, and b) unlikely to attract the broad base of support any successful movement needs. Kicking cars or spitting on commuters is only going to alienate people who with only a small amount of encouragement might see the wisdom of ditching their own cars and joining us.

What will work? I think an excellent model would be the civil rights movement of the 1950s and 60s; what specifically comes to mind is the Montgomery bus boycott to end segregation on the city buses. The cause itself didn't seem like that big a deal, just the right to sit wherever you pleased on a bus. But the courage, the strength, the persistence, and the discipline mobilized by Montgomery's black people won the first significant victory of a grass roots rebellion that was to drastically and forever change the face of American society.

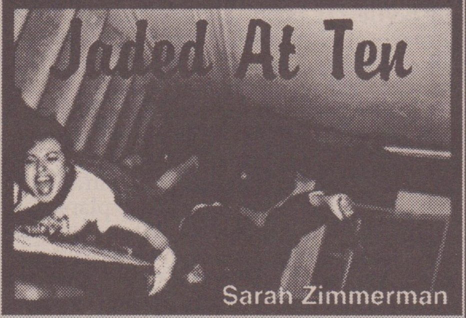
Note that one word I mentioned: discipline. Another word that's operative would be focus. You pick an issue, one that's realistically within reach, i.e., not the total obliteration of capitalist society by noon tomorrow, and you stick to it until it's won. Then you take the strength you've gained from that victory and move on to the next, hopefully larger cause.

The last thing you need is a handful of cowboys running wild. Yeah, I know they've got to do something with their elevated testosterone levels, but there's always football, or slamming in the pit at punk rock shows. Rosa Parks or Martin Luther King didn't pick fights with bystanders, or divert a voting rights march into Burger King. Malcolm X, for all his superheated rhetoric, even more carefully controlled his actions. Which makes sense when you think about it: when you're unleashing powerful forces, you move with great caution. Unless of course you're an idiot.

Despite my reputation as a counterrevolutionary or, worse, a liberal, I don't rule out sabotage, vandalism, or even violence in the case that self-defense is necessary. But there's a place for these things, and it's not in a mass movement aimed at a specific issue. In fact it's my contention that if you do a good enough job organizing nonviolent protests, you can often avoid ever having to deal with the harsher stuff.

I know that the great majority of us would be happier to see that; I also know that there will always be those who won't be happy unless there is fighting in the streets and they're in the middle of it. If you have trouble deciding where you fit, just try asking yourself what kind of world you want to live in. One which continues to reward the most violent and aggressive behavior? Or one that places the highest value on intelligence and compassion?

Take your pick, and then get on your bike. I'll see you in the streets. And remember, as George Orwell once (almost) said: "Four wheels bad, two wheels good."



July has been a very turbulent month so far. Everyone around me has been having run-ins with the police. Marian of the Insaints was arraigned on the 12th of this month. Luckily, or not so luckily, her court date has been postponed for a while. I went to a demo against Pres. Clinton which ended with three of my friends being arrested and harassed in front of my face. (See news section for more on this story.) Six people in total were arrested, four were cited and released, two were left in jail.

The two left inside were Michael and Pablo. Michael is affiliated with ACT-UP SF. Pablo is just a punk activist with no ties or affiliations. We, two fellow arrested protesters and friends, were brainstorming on how ten poor as dirt people could raise the $550 needed by the bondsman to approve our loan for his release.

We were using the same lawyer's guild as ACT-UP SF was, but with much less success. (Later we found out that ACT-UP contributes to the guild, so they naturally received the priority.) We were really ignorant as to how we were going to secure Pablo's release. We didn't know who to talk to, especially since we couldn't get in contact with the lawyer's guild, and we weren't really sure about which services were there to help us and which could hurt us. We weren't in contact with Pablo directly, so we didn't know what information he had given to the police. The *last* thing we wanted to do was give them conflicting information. So, what took ACT-UP four to five hours to do, took us three to four days. Pathetic!

This incident has stuck in my mind. I don't even know Pablo personally, but I knew it was wrong for him to be in jail. I knew we were fucked because we had no resources, connections or even money to get him out. We were his lifeline; if we were to have abandoned the idea of getting him out, who would have helped him? He has no family here, no safety net to rely upon; his friends are it.

We must create that net. I've started organizing a system which would help punks in the Bay Area who run into trouble with the law for voicing their political beliefs and acting on their personal convictions. These two cases especially, have impressed upon me the need for such a defense fund. We need to find was of taking care of our own. ACT-UP SF did a remarkable job of getting their man out. We sucked at the same task.

I think MRR's best contribution is that it is a networking resource for people around the world. It was my Bible when I lived in Delaware, and I know that's true in many other places. I hate to concentrate my focus of this column on this hotbed of punkrockdom, the Bay Area, but what I learn through this project should *hypothetically* translate into a system that can be adopted elsewhere.

What I need to do now is network with people who have had legal entanglements here recently, who can give me some info as to which organizations were of help, and which ones sucked. I want to compile this info into the Epicenter Switchboard computer for future reference. I also need to get in touch with local bands who would be willing to do a future benefit for the padding of the Credit Union accounts (one on each side of the Bay), and/or bands that want to be included in the "on-call" list which would only be used in case of an emergency. So, if multiple people get arrested and we can't get many out through the Own Recognizance Program, and we don't have enough money to get all of them out, we would have to throw together a benefit show, fast. If a touring band would like to donate an evening of performance, we'd love to try to accommodate you by setting up a show somewhere while you are here. Please give us a few weeks advance notice, though. If people know of places, homes, warehouse spaces, etc. that we could

use in case such a situation should arise, please get in contact with me.

So, *ideally*, the system will work as follows; A call comes into the Epicenter Switchboard. The caller is either the detainee, or a friend on the outside. Questionnaires have already been drawn up so that the Switchboard person knows exactly what questions to ask. (Thank you, Kirsten!!) These questions will be help the core people of the fund decide if we can take the case.

After the sheet has been filled out, the operator would call one of three beeper numbers. Two ok's out of three would allow people to start to work for the detainee's release. This is by far the most important phase of the project. If we don't get the person out as fast as possible, something could happen which would deter them from any more political action. Jail simply sucks. We would recontact the caller, as well as the lawyer's guild, the Own Recognizance Program, and the bail bondsman we would use if the OR Program doesn't come through.

After the person is released, we would set up a meeting with the lawyers and committee members to talk about the case and take a final vote on continuing aid, or ending it. If everything was in order, we'd try to help out as much as possible throughout the duration of the trial. But, our main objective would still be getting them out of the initial mess as fast as possible.

The most important aspect of the Defense Fund would be helping disenfranchised punks be politically active. I do not want a situation where people would think that simply because the organization exists, that they can subsequently bomb the mayor's office and then demand our help. We will not support stupid and ineffective political action.

We also can't help everyone. What I hope to do is encourage other organizations to mirror this attempt for their own members. If, for example, a punk gets arrested while squatting, then that would be an issue for Homes Not Jails to take up, not us. And if they were squatting without the support of Homes Not Jails, then they are stupid for not using the tools and groups that are there to help them from the start, not after the fact.

We want to support independent punk action *after* it has taken place. We want to support those individuals who acted out of their convictions, despite the potential danger to themselves. We feel that these are noble attributes that have been lost somewhere along the way. We want to see them come back.

This project is still in the formative stages, and suggestions as to how this can be made more effective are badly needed! Ideas and even criticisms will be helpful. Just realize that this is a completely serious and sincere effort, so your responses should be of the same nature.

There are three major tasks in front of me now; First we need to gain non-profit status so we can accept donations from those great punk institutions that are falling all over themselves to send us wads of cash. Second, we need to look into two Credit Unions (SF and East Bay) and find the best deal for our money. The third facet would be the organizing of two benefit shows to pad the accounts, so we can be ready for that first call. Please realize that we still have a lot to do, so refrain from sending us your pleas for help. And, while I'm thinking of it, cases will only be accepted if we are in on them from the start- we don't want to involve ourselves with cases already in progress. We aren't equipped to handle those.

This is as much as I can think of adding right now. I still have a lot of little detail items floating around in my head, but I don't need to bore you with them at this time. Questions or comments should be addressed to me here at MRR central. Thanks for your patience and I hope you can help.

DIY or "Doing It Yourself", is a basic premise somewhat adhered to in the creation of this thriving little community we call punk. DIY is putting on your own shows, producing your own records, zines, and all the other things that each of us do in our everyday lives, and oh yes, "DIY" is also a comp. series brought to you by those losers at Rhino records. The first installment of the series was the greatest punk "hits" from the late seventies, admittedly there was some okay music, but unlike the "Bloodstains" or "Killed By Death" compilations, these so-called "DIY" CDs made no effort to seek out anything but the most popular songs by the best known groups of this type of music. Now Rhino has delved into treacherous waters, and touched a real sore spot for me, early to mid - eighties hardcore, and it makes me really fucking furious and sickened that my youth is being sucked by these pimping leeches. This series can blow me as far as I'm concerned, this utter commercialization of hardcore adds insult to injury as myriads of bands are jumping to ship to majors faster then you can say, "increased profit margin" . If punk wasn't already in serious danger of dying, I think that Rhino and Johann from Matador (who is helping with liner notes, at the very least,) have helped to put in the last few nails needed. Fuck you both very much.

I'll concede that I am sometimes too sentimental about punk, I know that it's not going to change the world, and I know that a lot of the people I used to look up to, have gone the way of their parents and become everything they belted out lyrics about and shook their fists at. However when I perceive my earlier youth being so blatantly commodified, it makes me feel like everything I believed in and still do, has no point, it was all some sham put on by snot nosed kids who are all now getting rich. Included on this comp. series are bands like the Dicks who once sang about college kids being nothing but bourgeois pigs who should be killed. On the other hand this doesn't come as much of a surprise to me since Gary Floyd has in print as much said "Yes I sold out, and I would gladly do so again." Of course it shouldn't go without mentioning the Mr. Floyd's current band, Sister Double Happiness, one of the first bands to sign to a major, has been dumped by that label and now is back trying to off their "product" through Dutch East. One of my favorite bands Really Red are also on this, and this was the straw that broke it all. Really Red were amazing in that way bands like the Proletariat, Big Boys and Articles Of Faith were, bands which were all in their own ways rather unique. However individuality aside, there was a common thread among those bands which was great intelligence in their lyrics; these bands tended to be musically ground breaking, and perhaps most important the criticisms that all these bands had are still completely valid. Now Really Red this incredibly inspiring band has in my mind prostituted itself for a quick buck. I understand the desire to make money, it's human nature, and I'd much rather not have to work some lousy job in order to scrape by, but at what point can you longer stomach your own hypocrisy? When is your morality and dignity more important than a dollar or two made at the expense of the community you yourself worked to build up? The inclusion of larger bands like Dead Kennedys and Circle Jerks on here, doesn't come as much of a shocker since I can't really say that I expected anything different, I don't think of those bands as being DIY in the least. They were and in the case of the CIRCLE JERKS continue to be the rock n roll, money making machines of punk. Supposedly Ian MacKaye was approached about Minor Threat, and told Rhino to bug off. Yeah so what if the guy rakes in a fuck load of money every year; at least he has some soul left.

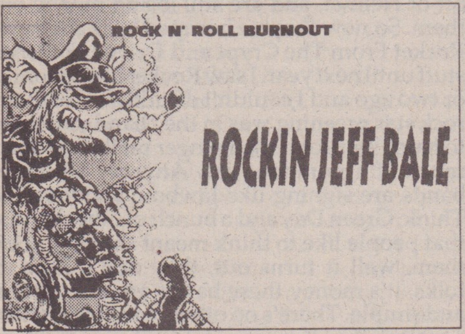
Part II Major Labels

One of the best things about seeing all these band sign to majors is that they're going to get slammed into the ground by their labels. All of the these big ass conglomerates like Atlantic, DGC, etc. are snapping up bands faster than you can say "sell-out" in order to catch the "next big thing" in hope of finding another multi-million seller like Nirvana. Well the reports are in and it's starting to look like for all the bands that are getting signed, there are a quite a few getting dropped. (Rumor mill has it that Interscope over calculated how much money they were going to make off of Helmet, and are still losing money on them. So now they've bumped back the new Rocket From The Crypt and Drive Like Jehu stuff until next year. I saw Rocket like a month or two ago and I couldn't decide if all of their rock star preening was in the "band you love to hate" vein, or if their singer really was that much of a pompous ass. Anyway all these bands are signing like Jawbox, Shudder To Think, Green Day and a bunch of other bands that people like to think meant something to them, well it turns out, they don't. Face it folks, it's money these bands are after, pure and simple. There's no other reason to sign to a major other than greed. Don't give me any bullshit about having pure artistic freedom, you can just try telling that to bands like Sonic Youth and Nirvana who actually do make money for their labels, because they've both been forced to go back and re-record their albums when they sounded "too punk". Sounding punk scares the label officials shit-

less when the only thing they're concerned about is what is says at the bottom of the balance sheet.

I know that the to sign or not to sign argument is getting old and I'm not adding much constructive criticism, but I just can't help feeling like all of these bands are profiting off of the labors of the people who put on shows for those bands, let them sleep in their houses, interviewed them, and what have you. I remember hearing about how Hüsker Dü went bankrupt because even though their records sold decently. I heard that they only started to see some money a few years ago, when they hadn't even existed as a band for a few years before that. In order for a major label band to break even from all the various schemes a label charges them with, they have to sell beyond "decently". So the label fronts them a bunch of cash, and begins the process of charging them for all of the promo stuff, and production costs against their future royalties. The only money to be made at this stage of the game, is through publishing. Anyway if a band doesn't live up to their potential, they're dumped. Bob Mould's solo stuff sold all right, and he was dropped, Bomb was dropped, and I suspect a whole lot of these other bands will be as well when it becomes obvious that they just aren't the next Nirvana. For example, how well is a band like Hole going to sell, their music isn't that good, and the appeal of a new mother hooked on junk is going to wear off sooner or later. In an interview in *Option*, the Melvins came out and said that they were making their new record musically accessible, their new songs were only two or three minutes long, and they'd have hooks and melody, all the makings of a hit pop song. What's next, Dale "sexy love god" Crover featured in magazines like *Tiger Beat.*, Buzz gives fashion hints in *Details*, Lori Black's haircut featured in *Mademoiselle*? Oh boy, I can hardly wait...

Whatever I have a cold, besides being exceptionally mucousy, I'm being mighty cranky and I just saw a Bad Religion video on MTV - give it up guys, you may be big fish in the punk rock sea, but punks and videos always spell disaster. Punk is what you make of it, and that's about as anecdotal as I care to be right this minute. My nose is running, and I have a puppy to go feed, so I wish you all a lovely night. Sniffle.



THE "HOMELESS", THE HAPLESS, AND THE GUTLESS

This month I feel compelled to clarify my opinions about "homeless" people. I had made a crude offhand reference to this topic in my response to the "neo-Nazi" in **MRR** #122, and later asked Tim to excise it because it certainly didn't reflect the totality or complexity of my views about the "homeless". But Tim forgot to do so, thereby making me look like an insensitive brute with no consideration for those less fortunate than myself. Since that is not true, let me explain myself.

My main beef is with the term "homeless" itself, which is—like so many other inaccurate, well-meaning liberal appellations—nothing more than a misleading euphemism. For one thing, it lumps all the different types of street people into one all-encompassing category. For another, it implies that the majority of the miserable wretches who are camping out on our cities' streets are normal, perfectly functional individuals who have somehow, through no fault of their own, been dispossessed of their dwellings and means of survival. More specifically, it suggests that they are all either unfortunate people who have been temporarily overwhelmed by disastrous circumstances beyond their own control (the "liberal" view), or, alternatively, the innocent victims of an inherently exploitative capitalist system (the explanation much preferred by lefties and radical homeless advocates). Although there is no doubt that the capitalist system is, like all other "really existing" systems, inherently exploitative, neither of these images of the "homeless" is at all accurate. These people do not constitute an undifferentiated, monolithic mass, and most of them are in some way responsible for their own sorry state.

It seems obvious to me that there are five main categories of street people. First of all, there are those who are mentally ill. Many years ago, California and a number of other states, in their infinite stupidity, decided to "save" money by deinstitutionalizing the supposedly non-violent inhabitants of insane asylums. The result was entirely predictable. Thousands of dysfunctional people were allowed to reenter society-at-large, i.e., were thrown out on the streets and left to their own devices, and not surprisingly most were unable to function or establish any sort of stable existence. In the process, they proved that Thomas Szasz and other trendy psychological revisionists (who believed that mental illness was nothing more than an artificial "social construct", specifically a construct by which the oppressive mainstream sought to marginalize and control those who didn't conform), were—to be charitable—overstating their case. Although the construction of the "other" may have played a role in this process, it turned out that there really was a fundamental difference between genuine psychotics or sociopaths and mere rebellious nonconformists. A second category of "homeless" people consists of drug addicts and alcoholics. Until it has been scientifically proven that addiction and substance abuse are primarily the product of chemical imbalances or other physiological factors, it cannot be claimed that these particular people have played no role in their own debilitating fates. The reason they were referred to as "bums" up until recently was precisely because it was felt that they were largely responsible for their own conditions. In any event, as a number of recent studies have shown—and as frequent firsthand experience with street people will amply confirm—mental cases and substance abusers constitute the overwhelming majority of the so-called "homeless" who are living on the streets. These are people who are seriously dysfunctional, not "normal" people who just ran into a spell of bad luck. The rationalization that is often put forth by homeless advocates, that these people only became dysfunctional **after** being forced out onto the streets, remains to be demonstrated empirically. That may well be true of some, but the case shouldn't be overstated.

A third category of "homeless" people consists of petty criminals and scam artists, those who sell hard drugs to and otherwise victimize members of the other categories (by means of rape, assault, etc.). These lowlifes, like irresponsible substance abusers, are anything but "innocent" victims of society, and I personally have no sympathy at all for them. A fourth category is made up of lazy sacks of shit who enjoy hanging out on the street and socializing with their friends all day. This group includes, among others, upper and middle class runaways who are "slumming" it for awhile before they return home to resume their careers. Not surprisingly, lots of neo-hippies and punks fall into this particular category. Please don't misunderstand me here. There's nothing wrong with hanging out and enjoying life. I've wasted plenty of time doing it, and I'm sure most punks would like to do it for as long as they are able to get away with it. And no one can be faulted for trying to avoid working for low wages at shitty jobs as long as they are not placing any burden on other people. But there is, I think, something fundamentally wrong with asking others to subsidize your nomadic "lifestyle", or with siphoning off the increasingly scarce resources (including free meals) which have been donated by the government or philanthropic organizations for use by truly desperate people, when one is healthy and able to support oneself. Remember that lots of other poor middle class slobs have to work hard and pay taxes so that those "free" services can be provided to people who can't or won't support themselves. The final category of "homeless" people consists of that relatively small percentage of more-or-less functional people—those who've been fired and can't find another job in time to avoid eviction, wives whose husbands' die and leave them in the lurch, people who are swindled out of their savings, victims of natural disasters, etc.—who have been overcome by specific circumstances, often through no fault of their own, and are temporarily in need of support to enable them to get back on their feet. These are the people who **really** fit the sympathetic image that is conveyed by the term "homeless".

I don't mean to suggest that these five categories are entirely discrete. After all, many mentally ill street people are also alcoholics, many petty criminals are also addicts, and so forth. But except for those individuals who fall into more than one category, members of each of these groups have distinct needs that cannot be even be discerned, much less addressed, as long as they are all lumped together in the "homeless" category. This is where the truly pernicious aspect of using a purposely vague catch-all term like "homeless" becomes clear. To confound the small groups of basically functional unemployed

and temporarily homeless people with the much larger groups of seriously dysfunctional street people virtually ensures that solutions will never be found for the problems of either group. What is really necessary is to get rid of all these sympathy-engendering euphemisms and take a hard look at reality. It's time to call a spade a spade, and deal with the different cards in the deck in distinct and appropriate ways. Everyone will no doubt have their own favored schemes for dealing with the five categories of street people outlined above, but mine are roughly as follows. The mentally ill should be reinstitutionalized and taken care of by the state, though these asylums should be made much more humane than they generally were in the past. Allowing such people to wander about the streets unsupervised is obviously an absurd, if not disastrous, policy. The addicts and alcoholics should be placed in accredited in-house detox programs and not be let out until they have overcome their addictions. Their present self-destructive habits should in no way be subsidized, either by government agencies or by compassionate but naive pedestrians, which is the moral equivalent of putting a gun in the hand of a person with suicidal tendencies. The petty criminals should be put in the slammer, where they belong. The streets are already mean enough without letting these parasitic scum violate the rights of others, usually those who are most vulnerable and defenseless. The slumming rich kids and suburbanites should either get part-time jobs or be sent home to their dumb-fuck families. And the temporarily disadvantaged—those who are truly homeless through no fault of their own—should be helped to get back on their feet, a process which shouldn't take long considering that most of them are perfectly capable of functioning in the "real" world. In other words, the government should help those who really are not able to fend for themselves, whether permanently or temporarily, and should do so in an expeditious and constructive fashion. Fuck the criminals and the shiftless.

Let me sum up by making a couple of other points. Other than those people who are mentally ill, every individual living on the street has choices, however limited they may be relative to those of people who are better off. This is clearly illustrated by their own behavior. Some try to improve their lot by kicking their habits or obtaining skills through job training programs, others beg pedestrians for subsidies on a daily basis, some run scams to extract money from the government, others do odd jobs, and still others rob and brutalize helpless people. Even those with the fewest opportunities can exercise some choice and thereby influence what happens to them in the future. Certain people have enough determination, **chutzpah**, and will power to overcome most of their problems, no matter how severe they may be, whereas others give up without even trying. I can think of contrasting examples in my own immediate family. During the 1960s my thirty-something mother became an alcoholic and went on welfare, in part because she had never gotten over the fact that my father divorced her. Essentially, she just gave up, in the process drinking herself to death and almost totally ruining my life due to the resulting poverty and neglect. My grandfather, though extremely bright, was also a loser and a quitter. When push came to shove, he just didn't have a strong character. (I can remember one instance when his drinking buddies at the local bar starting ribbing him about having a "granddaughter", since at the time I was one of the few males in Chicago who had long hair. Instead of defending my choice and telling them to fuck off, he sheepishly lowered his head and silently took the abuse.) But my grandmother was a person of a different stamp. She had lots of bad habits, but an amazing degree of will power. For example, after smoking two packs of cigarettes a day for over 50 years, one day she just decided to stop. And that was that. It remains a mystery to me just why some people give up and don't try to help themselves, whereas others always make an effort even if they don't always succeed. People of both types can be found in all social classes and ethnic groups, so these differences cannot be blamed entirely on the usual villains such as capitalism, racism, etc. In any event, it is precisely this latter quality which distinguishes the so-called "deserving poor", those self-sufficient types who actively seek to make ends meet and support themselves but are sometimes unable to do so due to economic conditions beyond their control, from the so-called "undeserving poor", those individuals who make no effort to help themselves and expect others to support them indefinitely. Most people sympathize strongly with the former, since they know that they themselves may one day end up in that situation, but deeply resent the latter, whom they perceive as freeloaders. As a person who believes firmly in individual responsibility I tend to share that view, although I know from personal experience that it can be easy to just give up.

Fortunately, I have much more of my grandmother's personality than my mother's. In general I'm not a quitter, but a fighter. There have, however, been times in my life when I just about threw in the towel myself. About three or four years ago, when I returned home after spending two exciting years in Europe doing historical research, I became so depressed at the thought that I would have to return to the usual drudgery and shit work that I couldn't motivate myself to do anything except lie around and feel sorry for myself. I couldn't bear to leave the house to look for yet another in the long line of miserable menial jobs I've been forced to hold throughout the course of my life. This situation could have persisted to the point where I would have been totally broke and forced to move out of the house I rent, but my girlfriend—rather hypocritically, I might add—started giving me so much shit that I finally snapped out of it. After all, nobody likes a loser, especially someone who just stops trying. The point is that no one is completely immune from giving up and losing control over one's life. I could have ended up on the street myself if I'd kept on in that passive, self-pitying mode. And the same thing could happen in the future if I adopted the same counterproductive behavior pattern. But if it does, it won't be anybody's fault but my own. It won't be due primarily to bad luck, the nature of the capitalist system, or "society" in the abstract, but rather my own unwillingness to try and rise above my current circumstances and difficulties. The easiest thing in the world is to blame external forces, whether impersonal or personal, for one's own failures. Sometimes this may actually be justified, but most of the time it just serves as a convenient excuse for inaction. The hardest thing to do is to accept full responsibility for one's life, but in the long run it's also one of the most valuable attitudes to adopt. The degree to which a person accepts individual responsibility for what transpires is usually the key determinant in his or her success—unless one is mentally ill, physically incapacitated, or living in a police state.

In any case, one thing is absolutely certain. You may not succeed if you try, but you're certain to fail if you don't make any effort at all. That's the lesson, however corny and old-fashioned it may sound, that homeless advocates should be trying to instill in their relatively functional clients if they really want to help them. Emphasizing their status as "victims" of an oppressive or unjust system, even if partially true, doesn't do them any good at all. It merely reinforces and provides a convenient rationalization for their current self-destructive behavior patterns, when the goal should be to break those patterns. Shouldn't it?

FLIPSIDE

I must confess that I was flabbergasted when I saw Martin Sprouse's recent letter in **Flipside** #84. So flabbergasted, in fact, that I would have felt compelled to respond to it myself had Al and Gary Indiana not done such a good job rebutting his arguments and illustrating who was really employing double standards. Which reminds me, I've been meaning to say a few words about **Flipside** for some time, but kept forgetting to do so when the time came to actually sit down to write my column. I just wanted to thank Al and company for putting out a consistently interesting and entertaining fanzine, one which I usually enjoy reading more than the one you are currently holding in your ink-stained hands. The columns by Shane, Gary, and Thrashhead are always side-splitting and/or provocative, the interviews with bands are in general vastly more insightful and elucidative than those in **MRR**, there's less concern about punk rock "purity" and P.C. bullshit, and you can't help but laugh along when anyone publishes the kind of kooky right-wing conspiracy theories exemplified by William Cooper. I could do without the poetry, and as at **MRR** there are too many reviewers at **Flipside** who like all that trendy, noisy, arty crap, but these are minor complaints about a magazine which I've been reading religiously for well over a decade. Keep up the good work! I for one hope you'll all be around for another decade.

I don't know if anyone noticed, but Mykel and I both used the word **ad hominem** in our columns last month. The only difference is that he spelled it right and I didn't. We also both ended up attacking, completely unbeknownst to each other, social science research methods. Was this a case of great minds thinking alike, or unoriginal, mediocre minds thinking alike? Or was it just two assholes that accidentally and momentarily got onto the same wavelength? That's for you to decide.

FOR THOSE ABOUT TO PUNK OUT, I SALUTE YOU

This month it pains me deeply to admit that a couple of my favorite New Jersey punk and Oi bands have put out records that display a degree of ignorance that they had previously only hinted at. I can't complain at all about the music, which maintains the consistently high Headache standard, but there's one song on each of these releases with truly embarrassing lyrics. Let's start with the new HEADWOUND EP, **Kings of Beer**. Like their debut, this one is filled with great anthemic punk blasts with gruff vocals and tasty guitar parts. Most of the songs deal with the usual drunk punk themes, and are clever in their own way. But "Keep it in the Country" displays the kind of misplaced xenophobia that is all too common in this country. It's intended to be a song about the negative impact of growing Japanese economic power in the U.S. and international markets. The problem with it is that, like ICE CUBE's stupid "Black Korea" song, it fails to distinguish between different groups of Asians (at one point, e.g., they complain about a boss named Chin), and that their anger about the loss of American competitiveness and jobs is mistakenly blamed on the Japanese. It's about time that someone stated the obvious to all the angry workers, and their well-off bosses and union representatives, who are engaging in simplistic Japan-bashing and promoting extreme protectionism. What's the point of blaming the Japanese for making better products than their American counterparts? Or of criticizing consumers for wanting to spend money on better products? The real culprits are the parasitic, short-sighted managers of American firms and the union bosses, who have resisted making the kinds of investments in updated machinery and worker retraining that have led to this disparity in quality. If Iaccocca and all the other fatcats who were running the American auto industry had been replaced by intelligent innovators fifteen years ago, most of the subsequent plant closures wouldn't have been necessary. I'm not saying that the song itself is racist, but it has the kind of thoughtless anti-foreign theme that stupid racists in the listening audience can easily misinterpret. Harry and the lads have got the right to say whatever they want to, but is that the type of audience they want to pander to? I hope not. Then we've got the second THOSE UNKNOWN EP, **Goin' Strong**. This time out the songs are a little more Oi-ish and a little less STIFF LITTLE FINGERSish, but it's still a classic mixture of catchy melodies, raspy vocals, and instantly memorable choruses. I was singing along to every single song, even though the lyrics to "The Hound and the Hare" seem to be promoting rape, albeit in a "humorous" way. One can understand adolescent male complaints about women who like to play mindfuck and tease guys in a merciless way, and the bragging about having big cocks is typical bluster (just think of all the dumb rap bands who say the same thing), but it's hard not to cringe when they sing "I'm tired of...all their fooling around / And soon they'll find that it's their turn to put out", and then end with the line "cocks that no longer say please". They had a similarly oafish song on their first EP, but it wasn't quite so explicit. Both of the above are outstanding records from a musical standpoint, however. Finally, there's the debut EP by the BROKEN HEROES, which is more overtly Oi than the others. "Jump for Oi" and "No Friend of Mine" are real foot-stompers. Unfortunately, they've got a really dumb song called "Labour Party" on the second side. It's dumb for two reasons, firstly because there is no labor party in the U.S., and secondly because any American working class fellow in his right mind should be villifying the anti-worker Republican Party, not some non-existent labor party. Then there's the usual attack on welfare, which I sympathize with in part. But it should be remembered that the biggest welfare cheats are not poor people, but economic special interest groups and big corporations which get all sorts of unwarranted subsidies and tax breaks, not to mention the Defense Department. Maybe I'm just being an oversensitive wuss this issue, but the bottom line is that stupidity always pisses me off, regardless of whether it stems from the right, left, or center. That's one reason why I'm pissed off all the time—because stupidity is so omnipresent, even in the supposedly enlightened punk scene.

If you want your rockin' obnoxio-punk records and CDs reviewed in this column, send an extra copy along to **MRR**. You losers have been getting pretty slack lately.

Next up: reviews of some really dumb new books about punk rock.

GUEST OPINION: BRANWYN BIGGLESTONE

Everyone deserves their fifteen minutes some time, right? But what if they don't want it; what if those fifteen in the lime-light are forced on them? That's fueked, mainly because when one is pushed into it, that person is given no control over the situation and how it is handled. Misrepresentation abounds! As a zine editor (told by many that I would make a good journalist) maybe I'm not the most qualified to write this, but...

I've gotta warn ya...Use extreme caution when it comes to the mainstream media! Question everything they report, and don't talk to them. They are all evil. E-V-I-L. They will use you, exploit you, chew you up and spit you out. They will fuck your shit up. Believe me, I speak from experience. But rather then bore you with the specifics of my story I'll just tell you the horrid end results, and then further explain the reasons behind my hatred for the mass media.

Staff reporter Michaelene Busico of the *San Jose Mercury News* interviewed Bitz (*Hot Lava Monster* zine), Sam (*Kingfsh* zine) and me (*Sour Mash* zine) because they wanted to jump on the riot grrrl! bandwagon and I guess we were the closest thing they could lind in the Bay Area. Bitz and I told Ms. Busico that we didn't consider ourselves riot grrrls!, but that she could use anything we said that she might consider useful. The resulting bullshit ran in the September 8, 1992 edition of the S.J *Merc.* (I think it was my step-father who told me his father, a retired lawyer for the United Nations, used to say, "I believe everything I read in the *New York Times* unless I have conflicting information. Unfortunately, every time I do have inforrnation it is in conflict.) For some reason we were surprised by the inaccuracies and misrepresentations. But we milled it over and decided the article wasn't as bad as it could have been, and it would only be seen in San Jose, right? Wrong. As the weeks passed we began receiving letters from people in cities all across the country stating that they had read about us in their local paper and were interested in an issue of our zines. This went on for a couple months.

Now, you may be wondering why I'm whining about this. I should be happy for all the free publicity and orders, right? But remember what I said before, the thing about control? Sarn, Bitz and I had absolutely no control over our "fame." Furthermore, the media conglomerates conduct business on such organized, large scales that they have absolutely no clue what the small, independent publisher has to deal with on every level and step of production. They don't undersiand the monetary, time, or resource constraints.

When *Pulp* zine was reviewed in *Sassy* magazine without the editor's (Chris) knowledge he was sellt a *few hundred* more orders then he could fill. Moreover, the post-paid price they listed was significantly lower then his cost. His life was made extremely chaotic, and *he* was blarned for all the problems, not Sassy. He even got an editorial lashing in a later ish of the teen rag.

I did receive a few really cool letters from people I normally wouldn't have been exposed to. But hey, this was belore I got my P.O. Box...what about that letter from the guy about to be released from jail who's into "kinky sex?" I found the whole syndication episode intrusive in the least. I like to have some sort of idea what population parameters are going to be given a glimpse into my oh-so-interesting life. Syndication of articles and "human interest" stories may be the norm, but not once did Michaelene warn us of such a possibility. How were we to know?

This is one example of the discourtesy she and the *SJ Merc* showed us. The research material (riot grrrl! related zines) she was loaned wasn't returned until months later, our calls weren't returned, and when we wrote them with a list of grievances (including a request for them to stop the syndication) we were essentially told any resulting problems were our fault and that we could just fuck off.

And guess what? It's still not over. The photograph of Bitz, Sam, and me standing in the 924 Gilrnan St. bathroom, which ran with the original SJ *Merc* article, mysteriously appeared in the May 1993 issue *of Glamour*. What the fuck? The photo accompanied a short riot grrrl! write up, a la *Glamour* interpretation, and the caption read, "Feminists with a penchant for punk, the Riot Grrrls bond at clubs like this one in Berkeley, California." Oh yes, *Glamour* has such a deep understanding of the movement (sarcasm) that they failed to notice that riot grrrls! hate fashion

magazines because of the detrimental female ideal they portray. Disregarding my wishes, the media has decided to use my irnage to represent a movement I don't even consider myself a part of. Great.

Yes, we were naive indeed, and now I will get to the point. Those who own the means of mass communication (newspapers, television and radio news shows, etc.) are capitalists who are interested not in the obJective truth, but in making the most money possible. This is evident in what news is covered and how it is reported. Sensationalism is an obvious symptom of this phenomenon. Who the fuck cares about the Amy Fisher story? Who the fuck cares about Charles and Di's crumbling marriage? When are we going to start to see and hear less trivial news stories? Doesn't anyone besides me care about what really went on in Panama and the Gulf? About CIA involvement in the S&L crisis and drug trafficking? The list of under -reported and ignored news worthy items goes on and on. (Project Censored is an organization that has been policing self-censorship in the news media for 18 or so years. Every year they produce a list of the top ten censored stories of that year.)

The status quo doesn't want to know how fucked up the country is - they want to see nice pretty cushiness. They don't want to know how much the government is lying to them and screwing this country, other countries, and the environment up. Mass media caters to this general populace because from ratings comes the $$$. Mass media also caters to the political and economic elite for the same monetary concerns, and the age old "I'll scratch your back if you scratch mine."

The following are a few extremely compelling reasons we cannot trust the mass media.....

1) In the United States, aside from a vely few exceptions, only ten huge business and financial corporations control all of the radio and television networks, the magazines and newspapers, major record labels, and motion picture companies. Guess who the majority of the major stock holders are? Banks. These banks are controlled mostly by four economic empires, and these four in turn dominate the flnancial, mining, manufacturing, agricultural, and oil industries of the United States and much of the world.

Furthermore, Bucky Sinister pointed out to me the practice of cross -promotion. As an example, take Time/Warner, which owns all kinds of publishing, movie, record, and communication companies. When *Time* magazine reviews movies, records, and books produced by the various subsidiaries, it Is in their best interest to give nothing but favorable reviews.

(Chuck Sperry pointed out to me that while MRR won't review major label records, they will occasionally review books and movies put out by major companies. I went back and checked a few old issues, and sure enough, there's Random House, etc. The mass media is so fucking pervasive!)

2) News sources are extremely centralized, and these sources essentially are elites and insiders; the establishment. The conglomerates rely on central news service which consists of the Associated Press (AP), United Press International (UPI), the *New York Times* news service, the *Los Angeles Times-Washington Post* news service, and foreign news services. For those of you who think that is sufficient, remember the insider source part. Facts, figures, and comments come straight from the establishment's mouth. In direct contrast to the democratic values this country was built on (don't gag too hard), the belief and knowledge of the everyday citizent/nobody is devalued and considered unreliable. If a reporter wants to write an article about the military, s/he's going to interview an officer, who may happen to be just a little bit biased.

The media is only held accountable for *how* they report the news and not *what* they report. The *Edwards* case ruling of 1972 states that the privilege of "neutral reportage" means "that the press (cannot) be required to suppress newsworthy statements merely because it has *serious doubts regarding their truth*." (my emphasis added) There is an assumption that objectivity is best achieved when the correspondent uses only direct or indirect quotations from all *aurthorltative, establihed*, sides of an issue, without interpretation or comment. This overlooks the possibility that one or both claimants are lying or suppressing information. Objectivity does not equate truth, although we are led to believe so. The media can never be truly free of bias until they first admit the biases they are presently guilty of.

3) The elite use the media to further their own interests. This is evident in the vast array of special interest magazines, the huge entertainment industry, and the dominate human interest and personality focus of news "reporting." But the most disturbing result is the skewed politics of it all and the way the government uses the media to protect it's interests.

The Jesse Jackson campaigns for the Presidency are a good exarnple of the media using their influence to maintain the status quo. *Time* magazine ran a story with a cover caption that read, "What does Jesse want?" This was the first time a major political figure had been referred to in such a disrespectfully casual, first narne basis. And when the media discussed Jackson's inability to gain substantial support in predominantly white districts, every reason was debated by the news shows, except for the possibility of racism coming into play.

The media has devised an extremely effective way to perpetuate class and racial division; imbalanced news treatment of white collar vs. violent crime. Not only does this fuel negative stereotypes and lead to more privileged people to justify elitism in their own minds ("I'm not racist, but..."), but there's a catch-22 effect which leads to continued inequality in the legal system. There is the popular belief that rich white men who steal even more from the lowly masses aren't as bad as the victirns of centuries of economic slavery. The media neglected to cover the historical and persisting facts that fueled the anger of the LA riots.

No other area of reporting is so guilty of relying on the established sources (often *anonymous*) then that of coverage for the Third World. Double standards abound and public opinion is shaped to accept, and even "patriotically" applaud, U.S. government foreign policy. This is why we were fighting for Kuwait (a monarchy) in order to protect democracy. This is why the U.S. gets away with setting up puppet governments all over the place, and it's why the U.S. government always gets it's way.

4) "Liberal" agenda, such as environmental devastation, inequitable economic policies, gross military spending, U.S. intervention in the Third World, repression of dissent at home, corporate class power, etc., is always first raised by the alternative media. Remember, liberal is a dirty word, and anything labeled as such is black listed by the mass media. Only when the alternative press forces the issue and more support/momentum is built will the politicians and reporters touch it. Look at national health care if you don't believe me.

Within the last year I have developed an intense distrust of the mass media. I'm sick of the exploitation and the lies, and I resent the fact that it's so inescapable. And I wish I had never done that bitch from the *San Jose Mercury News* the favor of letting her exploit me. Oh well. As the new head-honcho of Gilman, I am probably going to have to deal with the mass media a lot more, my way of dealing with them being finding new and effective ways to scare them off. With Green Day signed, media interest in their old stomping ground has already begun to be expressed.

P.S. In addition to my own personal experiences and those of my friends and family, I used an *Opposing Viewpoints Pamphlet* as one of my major sources for this. Titled *Are the Media Biased?*, it contained many essays of conflicting opinions on the subject. Räzl c/o *Sour Mash* / PO Box 5622 / Berkeley, CA 94705-0622.

GUEST OPINION: EVAN HARRINGTON

I went to see the Australian film *Romper Stomper* when it opened here in New York City last week, and I had a curious feeling when I left the theater. I know that the director of the film, Geoffrey Wright, intended to arouse conflicting emotions in the minds of viewers, who are invited into the world of a group of white supremacist skins who reside in an old auto shop in Melbourne. Some people compared this film with *A Clockwork Orange* and many Aussies wanted to ban the movie; one critic even wanted the negatives burned. Stanley Kubrick decided to pull the plug on his movie, *Clockwork Orange*, when it became obvious that British youths were reenacting the rape and murder scenes with real victims. While *Clockwork Orange* was intended to portray the various theories of punishment in western society (the retributive versus the treatment model) in the form of a parable, it had the unexpected (to Kubrick) effect of creating a great deal of disorder among young British viewers, apparently because of the first third of the movie where

violence is rewarded and virtually unchallenged. Authorities in Australia felt that *Romper Stomper*, which had a scene that paid homage to *Clockwork Orange*, would have the same effect since it is also about gangs and equally violent. What they failed to take into account is how the film portrayed the effects of the violence and its wideranging aftermath. This got me thinking about if and how violent movies promote real violence. Do media portrayals of violence actually cause violence in society?

I distinctly remember going to the opening of another film with much ultraviolence, *The Warriors*. I was fourteen and, after seeing the movie, I desperately wanted to join a New York City street gang. I think a lot of other viewers of the movie did too. Everybody at the theater swaggered around after the movie as if they were members of the Warriors, and the papers reported quite a number of fights at theaters showing the movie. Later on, I got the chance to hang out with some guys from a major Brooklyn gang called the Crazy Bishops and I realized that this was perhaps not the thing for me, though there were several months that I flew gang colors. If I had never seen *The Warriors*, would I still have wanted to join a gang? It might be argued that movies like this draw people who are already violent. At fourteen I was not violent at all, yet I wanted to join a gang after seeing a movie about gangs. I opted for graffiti instead, which I thought was much more sensible.

Many film industry people feel there is no connection at all between media portrayals of violence and actual behavior. I clipped a piece from the op-ed section of the *New York Times* by Penn (of Penn & Teller) who insisted the idea that media and violence were connected had been thought up by hacks who should stick to their dusty books and stay the fuck out of show biz. In fact, this whole media-effects model has been making show biz necks bristle for many years. In the early days of film, gangster movies were required under threat of censorship to conform to the formula that the James Cagney-type character *had* to die in the end to prove that "crime doesn't pay." In the mid-fifties wacked-out psychologist Frederick Wertham crusaded to ban horror comics, citing clinical evidence that they inspired horrendous acts of juvenile delinquency (he very nearly succeeded). Around 1981, feminist lawyer Catherine MacKinnon and writer Andrea Dworkin began designing proposals for legislation that would make the producers of pornography civilly liable if it could be proven that the porn inspired a man to commit a sex crime. A little more than a year ago, New York State Assemblyman Alan Havesi tried to pass a bill outlawing serial killer trading cards in the Empire State. I wrote to Havesi who responded, ironically, that the killer cards elevate these awful people to the status of *war heros*! Of course, he only made the cards more popular. Most recently, Senator Paul Simon and Representative Edward Markey have been leading Senate hearings on the effects of media violence on children's behavior. They decided that since the evidence is nearly incontrovertible at this point, the television industry should be encouraged to regulate itself and stop showing so much nasty violence to children.

As I write this, the four major television networks have just announced that they will include warnings on all programs that have violent content, the idea being that parents can then prevent children from viewing material that might cause them to become violent. If the industry hadn't agreed to regulate itself, lawmakers were prepared to force broadcasters to pair violent programming with a simple electronic code. Parents could then program their TV's to block any programs with the code. Instead, what the industry has agreed to is similar in theory to the Surgeon General's health warnings. This is a move that stops short of actual censorship but it will probably be criticized because it will be difficult to show that it has any actual positive effects.

All questions of censorship must weigh the value of having an "open marketplace of ideas" with the harm that the particular type of speech causes. In certain circumstances the courts decide it is all right to express hate speech, as in the KKK's exhibition of a cross in Cincinnati in support of racist baseball manager Marge Schott. In other circumstances speech is not protected, as in speech that incites a riot (yelling "fire" in a crowded theater is a classic example) or fighting words, such as shouting at someone that he's a Fascist. In this case, the speech is not protected by the First Amendment specifically because it is likely to result in violence (and it's slander). Conservative politicians often try to censor scapegoated artists or trading cards in attempts to curry favor among reactionary voters. However, when liberals think about censorship they commonly experience some sort of narcolepsy where they can't seem to think, they just keep saying 'First Amendment' as though it were a mantra. Many liberals are unwilling to concede that the various media have some obvious effects on us. They are also pathologically afraid that once there is some form of regulation on any type of speech (like parental advisory stickers on records) the flood gates will open and every type of printed or recorded material will be reviewed by censorship boards. If we can empirically prove that a particular form of expression is likely to give rise to violence, we must examine the merits of that form of expression and decide if its merits override the negative effects it may have on society. Society is not seen to benefit from having someone yell "fire" in a theater (unless, of course, there is a fire), and it is quite likely that some people will be injured in the rush to escape the nonexistent flames. In a similar manner, we might ask ourselves if there are any types of speech presently under attack (and there are many) that hurt society while giving us no real benefit (we must remember that expression of ideas is a great benefit).

So, we ask ourselves if media violence results in real violence. Having seen *Romper Stomper*, I can safely say that I have no urge to shave my head and get bad swastika tattoos. Does this mean media has no effect on viewers? No. Maybe I'm a wacko and, after seeing *Taxi Driver* I fall in love with Jodie Foster and shoot a public figure to get her attention. Does that prove media does have an effect on people? No. It simply is not possible to prove or disprove such a complicated theory by citing individual cases where media inspired, or failed to inspire, violence.

However, it is possible to show how particular media presentations of violence result in corresponding mass increases of violence in society. When there is widespread coverage of a suicide, the rate of people committing suicide goes up for a period of eight days. These are copy-cat suicides. It can be shown that these suicides are over and above the normal rate of suicide; these are people who would not ordinarily off themselves. After major televised football games, the rate of domestic violence goes up in the home town of the winning team. After major prize fights, the homicide rate goes up for men who match the race of the winner. Each of these examples shows that when violence seems to accomplish the goals of people whom viewers identify with, the viewers are more likely to use violence to get what they want too. There is a certain predictable percentage of the population who will resort to violence after each of these media presentations of violence. In addition to this, there is the mountain of research on television and violence referred to in the Senate hearings which support these findings.

Violent movies like *Romper Stomper* and *Clockwork Orange* have much of importance to say and it is unlikely that their directors would be able to express these ideas without violence. It is a shame that *Clockwork Orange* is still banned in its country of origin after twenty years and I don't think movies like this should ever be banned. The speech of hatemongers like Dr. Leonard Jeffries is inaccurate and despicable, but it doesn't seem to incite riots; the odious statements he makes do not hurt us as much as we would hurt ourselves were we to censor him (an obvious restriction of the freedom of speech).

There is one form of expression I would not be uncomfortable with banning. There is a genre of pornography, I'll call it rape-porn, that typically shows a violent rape of an unwilling woman who, at some point during or after the attack, is shown to enjoy her victimization. Laboratory studies, most notably those by psychologist Neil Malamuth, have demonstrated repeatedly that rape-porn causes distinct changes in the attitudes of the viewers. Viewers of rape-porn, after even one viewing, will rate higher on acceptance of violence, rape myths, self-stated willingness to rape, and the belief that certain types of women may be justifiably raped. It is important to note that consensual porn does not have this effect at all.

Just because someone says he'll commit rape doesn't mean he will actually do it. Obviously, we can't strap down a hundred men the way they did Alex in *Clockwork Orange*, force them to watch endless rape-porn loops and see if they commit more rapes. We do know that other types of media have predictable effects on us and we know that rape-porn is accompanied by pro-rape attitude changes, therefore, can we not conclude that a constant diet of rape-porn is highly likely to result in a higher amount of rapes by viewers of rape-porn?

It's really hard to quantify the effects media have on us in our everyday lives. We know that certain types of presentations of violence will encourage people to use violence. We say we want to become a less vio-

lent society but we are unwilling to entertain the idea of limiting the expression of violence in the media. I'm quite partial to violent Abel Ferrar type films, and I don't like the idea of making these illegal. I don't think that any number of serial killer trading cards will turn a kid into a killer. I understand why racist demagogues like Leonard Jeffries should be allowed to say whatever they want. But I simply don't see how rape-porn falls under First Amendment protection. Just as with incitement to riot and fighting words, I think rape-porn should be excluded from First Amendment protection because it can be shown that this form of expression makes violence more likely. It could be regulated in the same way kiddie- and snuff-porn are. The Senate has succeeded in getting the television industry to regulate itself by carrying warnings labels on violent programming. This is a step in the right direction but it is likely that most children will still be allowed to watch much of what they want. Banning rape porn is a concrete step toward lowering the staggering number of sex crimes. Maybe it will still be available for those who really, really want it, just as kiddie-porn is. But now rape-porn is easily available almost anywhere. If you limit its availability, I think there will be a corresponding drop in the rate of sex crimes (assuming you can get an accurate measure of them), and I don't think censoring rape-porn will pose any threat to other types of expression.

Will Sub Pop Get Away With Murder?

The phone rings at the offices of Sub Pop records.

"Thanks for calling Sub Pop records, how can I help you?" A sleepy, I-Hate-Mondays voice says.

"Th-th-this is Blag Dahlia," his voice is shaky, on the verge of hysteria. "Let me talk to Nils."

The operator yawns into the receiver before putting through the call, an act she'll commit hundreds of times throughout the day.

"This is Nils," The publicity man says, out of the corner of his eye re-reading the liner notes to "Incesticide".

"Nils, this is Blag..."

"Blag! How was the tour? Europe's pretty nice in the Winter, eh?"

"Look, Hewho's dead. He was, uh, hit by a car, no, stabbed. Yeah, that's it. Stabbed."

"Now look," Nils swings his feet from the top of the desk, planting them firmly on the ground. "You're sure about this?"

"Would I lie?"

Nils looks out his office window to the grey Seattle morning. Bruce Pavitt brushes by his desk, knocking off a Go Mariners! mug fllled with unsharpened pencils.

"Okay. Thanks Blag," he hangs up the phone.

"Hey, Bruce!" Bernstein calls out to Pavitt as he heads out for an early lunch. "Dahlia just called and told me that Hewho's been killed. What do you think? Should I send out a press release?"

As the elevator doors begins to shuffle closed the Label Head leans out his face like a turtle out it's shell.

"Why not?"

On April 26, 1993, Sub Pop sent out a press release all over the world claiming that Hewhocannotbenamed, the flamboyant if not incredibly stupid guitarist for the Dwarves, had been found stabbed to death in Philadelphia. In good faith, papers and magazines ranging from *Alternative Press* to the *New Musical Express* carried the news of Hewho's untimely "death." A few months later, and as rumors of Hewho's faked death reached a fever pitch, another press release was issued from the Sub Pop offices which confirmed most writer's worst suspicions: Hewho was definitely alive. Had Sub Pop fessed up the moment they found out Hewho's death had been a hoax? Of course not. The first few words of their press release were, "As many of you have discovered..." Sub Pop didn't have the guts at any time during this whole charade to come forward with it's own information and instead sheepishly announced the hoax only after they were sure they couldn't get away with it. One wonders, since it was brought to light only *after* too many people had found out, if Sub Pop would have told us at all.

Sub Pop's requisite but ultimately hollow defense that they were duped just much as you and me rings incredibly false. First of all, these dorks consider "Convincing evidence" the lame fact that Blag Dahlia provided an address for flowers and condolences. Hasn't Sub Pop ever heard of a Police Report? Death Certificate? Maybe a few witnesses and not just the word of a half wit? I mean, if Eric Gaffney calls up Nils Bernstein and says, "Hey, Lou Barlow's dead, wink~wink", are press releases going to be sent out in the afternoon mail? Sub Pop wants to exonerate themselves from the matter when all they've done is implicate themselves further. I don't think I've heard of anybody this dumb since Atlantic signed The Melvins.

Sub Pop claims to have accepted Blag's defense of wanting to do something "remotely interesting in a supposedly 'alternative' music scene that, as recently evidenced by Lollapalooza, has become as staid, corporate, and boring as the institutions it originally sought to shatter." While the comment is undoubtedly true (one need only look at former Black Flag guitarist and SST head and founder Greg Ginn's suing of Negativeland as proof), Sub Pop fails to include themselves as one the institutions. Lollapalooza? Sure, it's lame, but Sub Pop forgets to tell you that their own soft rockers, Sebadoh, will be playing the Second Stage during some of the Lollapalooza tour. I guess being "staid" and "corporate" is bad, unless of course you can sell a few records and make some money. And Blag's ludicrous and loathsome stunt, further perpetuated and helped on every level by Sub Pop, smacks of a lame promotional gimmick every major will be kicking themselves for not thinking of first.

In the second press release, the condemnation of the Dwarves' action as "Inhuman" is followed by the announcement of their latest LP. Again, we're supposed to hate them but buy the record as well. It is also somberly announced that they have been dropped from the label which seems absurdly kin to, "Yes, you killed your father, now finish your cake and go." If Sub Pop had any inkling of a conscience they would have suspended the pressing of the new Dwarves LP and obliterated their entire back catalogue. If it seems like an outlandish suggestion (if Sub Pop ever considered it), it's not.

When Simon & Schuster, who had published Bret Easton Ellis' first two novels, and had given him his advance for a third, found out his latest, the splatter by numbers *American Psycho* was something they didn't want to publish, they cancelled the book. Ellis had already been paid $100,000 of a non-returnable advance and the manuscript was within weeks of going to press. Pre-publication galleys were all over town and the pull out of a publisher (insert Record Company at this point) at the eleventh hour like this seemed financially unthinkable. But S&S head Dick Snyder overruled the accountants and killed the book. Liberal pundits instantly declared "Censorship!" but censorship had nothing to do with it. As a company, Simon & Schuster publishes only what they respect morally and refuse to make money or give forum to anything they find reprehensible (or "inhuman"). Further destroying the censorship argument, Ellis sold his book to Sonny Mehta, of the prestigious publisher Alfred A. Knopf, for $40,000. Mehta published *American Psycho* under Knopf's Vintage Books imprint, albeit in paperback, but within weeks of the aborted Simon & Schuster deal. Why didn't Sub Pop learn that THAT'S what you do when you're supposedly sickened by anyone on your payroll?

But of course Sub Pop's not sickened, they're grinning. Bernstein tearily evokes the names of Unsane's Charlie Ondras and 7 Year Bitch's Stefanie Sargeant, both of whom died recently, as being tragic but, Boy would he have been relieved to have found out they really weren't dead! Bernstein does this in a hollow and sick attempt to think some great burden is lifted now that we have all discovered that Hewho (who will certainly go down in musical history as a humorous if not disgusting oddity) is still, gloriously, alive! Thank god! I can now stop wearing black! Yeah, right.

Sub Pop founders Bruce Pavitt and Jonathan Poneman will undoubtedly defend their label's action at dinner parties in the next few months with the idiotic defense, "Hey, we didn't know!" while privately glowering over the amount of press they've received. Even the outrage you're reading will illicit only a smile and not a scowl. The label heads will continue to intellectually rationalize the Dwarves' submoronic actions as a "simple experiment in media exploitation," as if these pinheads were part Marshall McCluhan and Andy Warhol, while beind closed doors they'll laugh about how much their gross album covers piss off kids' parent's.

Standard Sub Pop stationary reads "An Independent Record Label," but their actions belie the tag. As poet Steven Jesse Bernstein said on last year's Sub Pop record "Prison," "The tracks on your arms talk right into the walkie talkie." In fact, Sub Pop's told the worid that Steven Jesse Bernstein committed suicide, wink wink. I wonder if he really has? I mean, why in the hell should anybody trust Sub Pop now?

The stupidest band in the world has just made Sub Pop the world's most stupid label.

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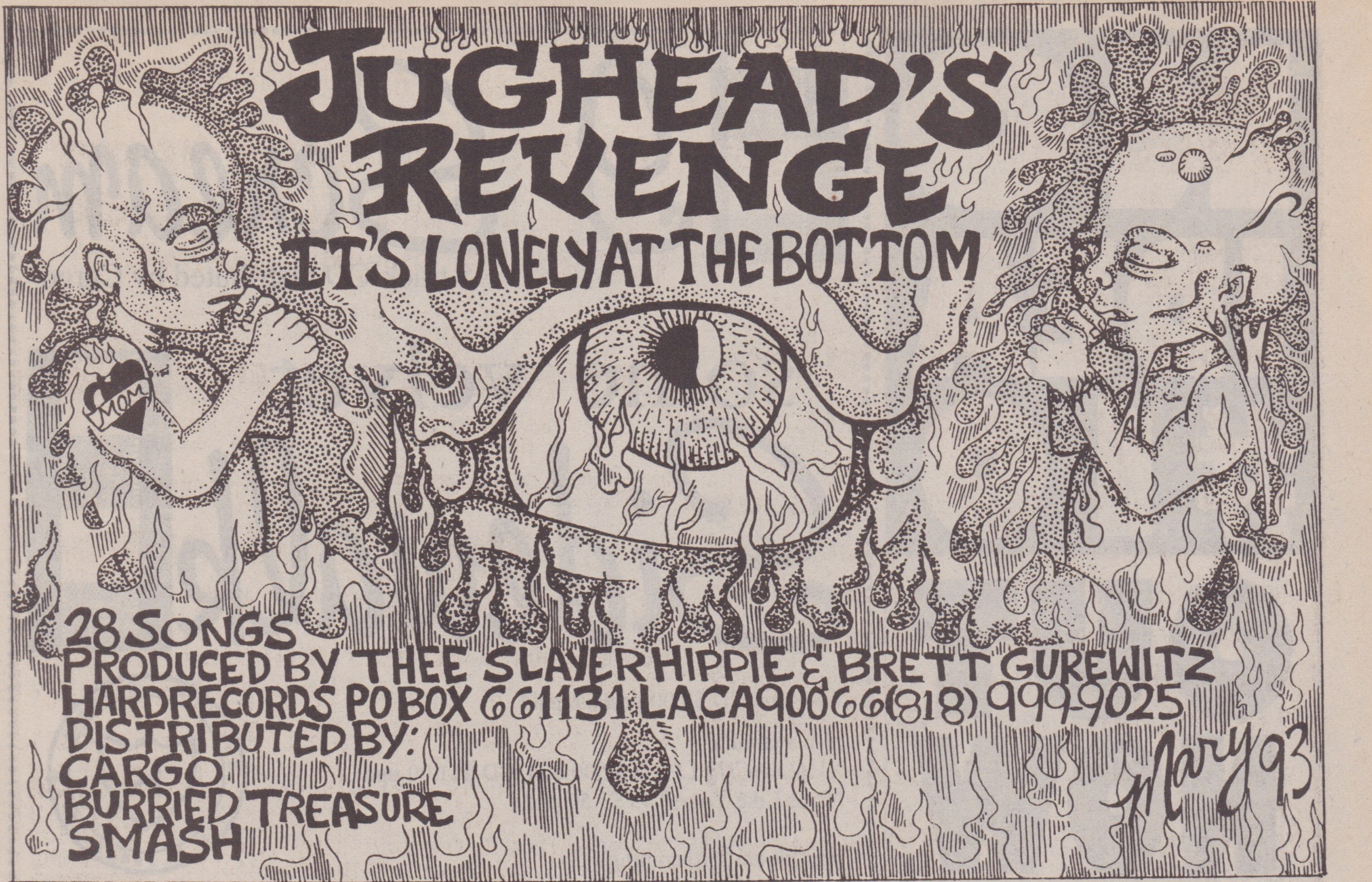

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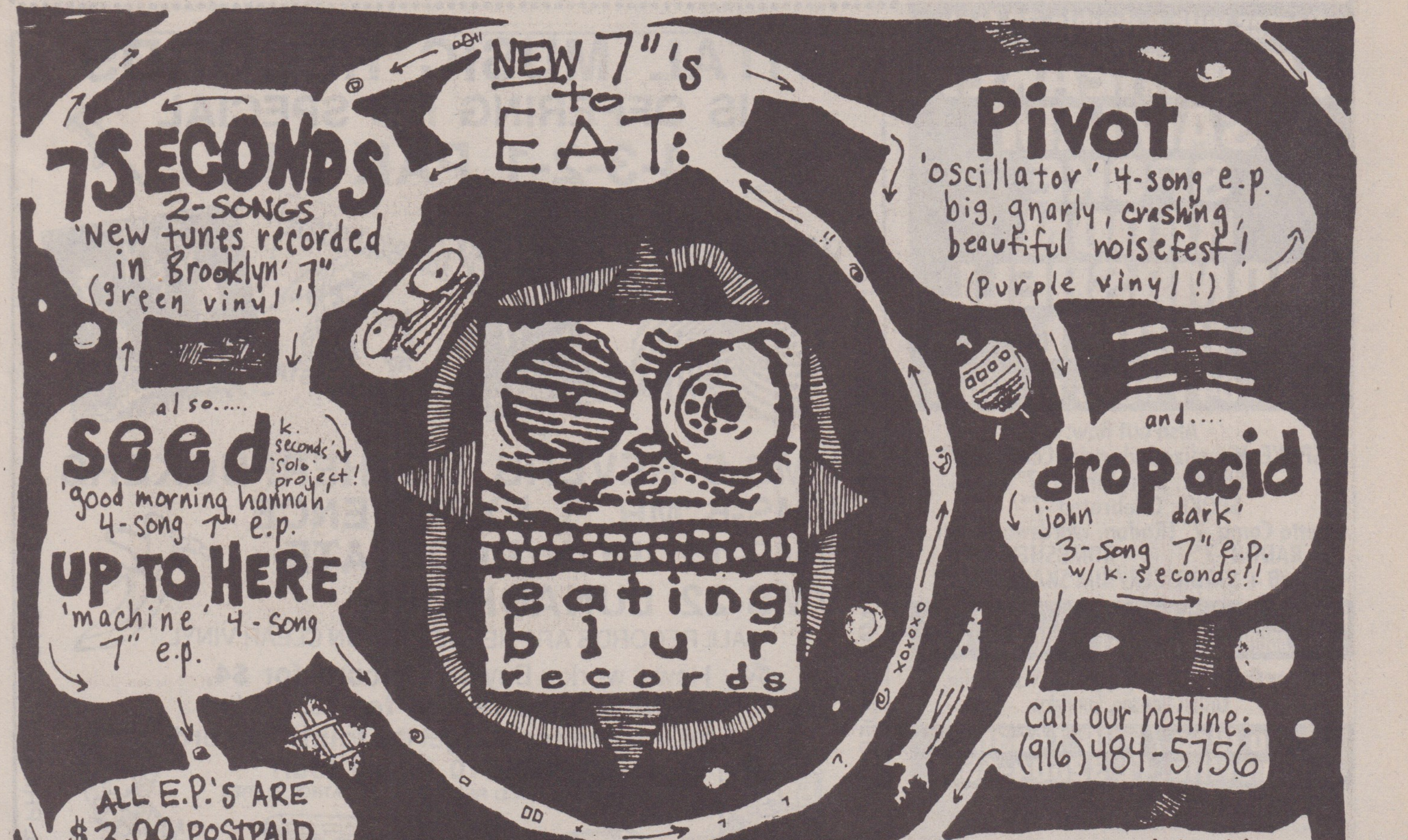

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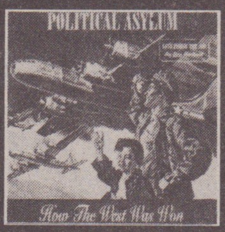

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*CASPAR BROTZMANN MASSAKER *Koksofen* CD (Homestead)...now here's something I've been waiting for. 5 songs, 61 minutes, incredibly heavy, skilled yet subtle...CBM construct a sound so brutal and perfect you think you'll die. Makes the Melvins look like preschoolers, you betcha. If Wagner were alive today, he'd lose it over these guys.

*CRACKERBASH *Tin Toy* 10" (Empty)...6.50 New 7 song ep, combustible schrapnel rock but not noise, includes poster.

*DENTISTS *Powdered Lobster Fiasco* CD (Homestead)...New LP contains the A sides of the 3 recent singles plus 7 other songs. Pop, straight up, not cloying or annoying like some others.

*GUIDED BY VOICES *An Earful of Wax* LP (Get Happy!!! GER)...9.00 Compilation of tracks from the band's first 5 LP's, gravitating towards the more straightforward material. A great introduction to their older stuff and a must if you don't own the old records.

*JPS EXPERIENCE *Bleeding Star* CD (Matador)...domestic version of recent Flying Nun release, heavy pop with slight 60's psych influence, hooks galore.

*MOONSHAKE *Eva Luna* LP+12" (Matador)...9.00 Domestic issue of Too Pure release, includes bonus 12" *Secondhand Clothes*.

*MOSQUITO *Time Was* LP (Erl)...latest from the Jad Fair/Steve Shelley nexus, crazy.

*PAIN TEENS *Destroy Me Lover* LP/CD (Trance)...latest LP shouldn't surprise anyone, but the cover art is great and "Cool Your Power" kicks major ass.

*SMOG *Julius Caesar* LP/CD (Drag City)...third outing is crazy, otherworldly, you know, like the first 2.

*V/A *For Your Ears Only* CD (Eardrop)...Columbus sampler feat New Bomb Turks, Gaunt, Greenhorn, Belreve, Pica Huss, Stupid Fuckin Hippie, +14. About half of it is totally awful (the unknown bands), but all the Datapanik/Anyway bands kick butt.

7" SINGLES....$3.50 unless noted otherwise

*A BONES/SOUTHERN CULTURE ON THE SKIDS split 7" (Baylor)...A Bones rip it up and SCOTS do a lost in time surf instro, ltd 1500 color sleeve.

*CLAY/BUGMAN split 7" (Anyway)...more crazy lofi Columbus punk rock.

*FU MANCHU "Don't Bother Knockin" +1 7" (Elastic)...midtempo heavy fuzz rock, glossy full color sleeve.

*J CHURCH "She Has No Control" +2 7" (Deadbeat)...melodic punk rock that stands out from the pack.

*MIKE REP AND THE QUOTAS *Quit Talking and Start Chalking* 7" (Siltbreeze)...3 songs from the man responsible for all the Columbus shenanigans, even includes a Great Plains cover. Essential.

*MOUNTAIN GOATS *Chile de Arbol* 7" (Ajax)...second vinyl outing for this Shrimper workhorse. Basically a one-man show (acoustic or cheap electronics with singing), but with plenty of personality and not a few hooks. 5 songs.

*PSYCHOTIC TURNBUCKLES "Crazy Times Ahead" +2 7" (Sympathy)...Latest from long-lived Australian heavy rock outfit following in the footsteps of Slade, AC/DC, etc.

*SOUTHERN CULTURE ON THE SKIDS "Nakema" +1 7" (Sympathy)...Don Howland of the Gibson Bros etc wrote these 2 songs and sings 'em too, rootsy as you'd expect but pretty darn good.

*WORKDOGS *Electric Mutt* 7" (In the Red)...joined by Jon Spencer here, so it's bluesy and disjointed, cool.

*ZIPGUN "I Can't Wait" +1 7" (Thrill Jockey)...new 7" is a little poppier than usual but still has that trademark wall of rock sound. Flip has a Plasmatics cover (!)("Tight Black Pants"), ltd 1000.

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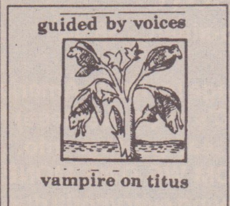

*SCAT 31: GUIDED BY VOICES *Vampire on Titus* LP/CD...7.50/ 11.00 It's finally out. Probably GBV's 'wierdest' record, but after a couple spins the oddness wears off and you're left with 18 perfect pop songs. The CD also includes their previous LP *Propeller* which is a whopper in its own right. If you haven't gotten up the courage to check 'em out yet and need a description, imagine mid-period Beatles-size hooks, New Zealand style production values, general freaked-outness in league with the Godz or Syd Barrett...basically an amazing rock record.

*SCAT 28: GUIDED BY VOICES *The Grand Hour* 7"...3.50 Ran out of these for a little while, but just pressed up another 200. If you don't have it, you need it. 6 songs and about as epic as a 7" record can get.

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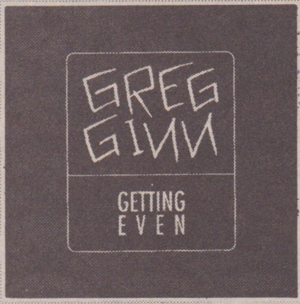

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MRR NEWS

SEPTEMBER, 1993

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PUNK RECORD STORE BUSTED

Jupiter, Fla - The Music X-Change at 815 Indiantown Road is noted for its punk rock music customers, but the cramped shop got a different visitor Friday when a Jupiter police detective ordered some spicy record covers off the shelves.

One of the offending covers - "Bill and Ted's Homosexual Adventures" by Pansy Division - has a grainy black and white photograph of two young men engaging in sex.

A group called The Mummies adorned its album with a photo of five young women baring their breasts in front of a van. Tribe 8's album, "Bitches and Brew", features an artist's rendering of two naked girls drinking beer. Other records cited were Sick And Wrong, and Butt Trumpet.

"These are hard to find items, and we're one of the few stores that carry them," shop owner Rex Carrington said. "To stay open, we have to carry stuff the mall stores don't carry."

Two people complained to police that some of the covers were pornographic, Jupiter police said, and Detective Bob Harper photographed them.

Now it's up to the State Attorney's Office to decide whether they violate Florida law, Humphrey said Tuesday.

Carrington, 36, says the covers are only shock-value publicity stunts by hungry rock groups.

"These are mostly lesser-known punk bands that haven't made it big yet, and that the kids support," Carrington said. "We get a lot of people coming in here with spiked mohawk and skinhead haircuts and pierced eyelids."

Humphrey said police aren't sure whether the store is breaking the law, and didn't confiscate any albums.

"There were three to four records with covers that were very sexually explicit in nature and would perhaps border on pornographic material," he said.

In the meantime, police have advised Carrington to keep those albums hidden. "If someone comes in with a small child, we don't want them in open view," Humphrey said.

Carrington, a former bass guitarist for road groups, said this is the first problem he's had with police in the year and a half he's been there.

"Everyone is taking things too seriously," he said. "We like to say we have the largest collection of the sickest music in Palm Beach County, but it's all in fun. After all, music is art."

GLOBBING ON CLINTON'S PARADE

by Sarah Zimmerman

It must have been the remnant patriotic feelings wafting in the air that made punks, liberals, Grey Panthers and queers alike, unite to scream and raise hell at President Clinton who was in town to speak at the National Education Association's convention. The demo was slated to start at 9 am, but when I arrived on the scene at 9:45am, not much was happening. A brief highlight came when a few gathered punks noticed the Secret Service people on the roof staring us down. A spontaneous chant of "Jump!! Jump!!" began. Ah, punk humor!

About five minutes later, ACT-UP SF

Continued Page 4 Col 1

TRIAL POSTPONED

The trial of Marian Anderson of the band Insaints has been postponed until September. A benefit for legal costs will be held at Gilman St on Sunday Sept 5 at 7PM. Featured will be Rancid, Diesel Queens, Artless (w/Mykel Board), and Naked Aggression.

POLICE RIOT IN PORTLAND

By Barney

I was recently in Portland, from July 17-21. Everything was going fine. I skated the Burnside Skate Project on the 17th, went shopping for records on the 18th. My friend and I then headed towards the X-Ray Cafe, where a lot of punk bands were playing.

On our way there, we noticed a growing crowd on Burnside, opposite of the X-Ray Cafe. When we got there we noticed that there were at least 8 cop cars. There was a police barricade blocking traffic and at least 16 cops roaming around in the

Continued Page 4 Col 2

MIA ZAPATA OF THE GITS MURDERED IN SEATTLE

Mia Zapata, vocalist for the Seattle-based band The Gits, was found dead Wednesday July 10. According to police reports, she was found with marks on her neck and throat indicating she had been strangled.

Zapata relocated from Ohio with her band about 4 years ago. "Mia had a passion and enthusiasm about her, unmatched by few others" said Daniel House of C/Z Records. "She was the type of artist fellow musicians automatically honor and respect." Besides working with the band, she was noted as a talented painter, writer and poet.

The band had been together for 7 years. "Mia was one of the most inspiring and dearest friends I've ever had" said Steve Moriarty, drummer for The Gits. "The fact that someone as brilliant as Mia continuously encouraged myself and the other members of the band, and repeatedly expressed her mutiual respect and admiration of us, made our work in the band one of the most rewarding experiences an artist could hope for."

The irony of having one of the strongest, most respected female figures in the current music scene fall victim to this senseless killing has had a powerful impact on our music community, the sense of pure anger and astonishment has encompassed those who knew her dearly, those who knew her from afar, and those who respected her artistry.

A benefit was held on July 20th to raise money for a reward fund leading to the apprehending of her murderer(s). The Gits request that rememberances be sent to the Women's Action Coalition, 1202 E. Pike #1057, Seattle, WA 98122.

STEAL THIS CABLE?

by Tim Redmond, David Etayo, and Lee Doyle

Cable pirates are costing the industry millions. Here's how some of them do it...

If the cable industry had set out to transform several million honest, law-abiding Americans citizens into sneaky, underhanded crooks, it could hardly have done a better job:

Take a service that almost everyone wants, price it way too high, earn obscene profits through monopoly control—and make it so easy to steal that anyone paying full price starts to feel like a sap.

The Los Angeles Times estimated in 1992 that as many as 15 percent of the residents of some cable service areas were receiving black-market programs. But despite growing pressure from the industry, very few cable pirates are ever caught, and only a tiny handful ever face prosecution.

And despite all the cable industry's recent high-profile security initiatives and anti-crime campaigns, we had little trouble tracking down a few local electronic wizards who are constantly stealing cable service with complete impunity and a wide range of low-tech neighborhood hustlers who manage to get a lot more TV than they pay for. They agreed to tell us some of their techniques, on a promise that none of them would be identified by name.

Here are a few of the more common tricks of the trade:

•**Share the wealth.** Several people who live in one building (or even in nearby buildings) can tap into a single cable line fairly easily, and it's almost impossible for the cable company to detect.

One member of the group subscribes to the service and pays full price. Once the cable is installed, the pirates find a spot where the line is hidden from view and cut it with a tool called a "side cutter" or "dike." The tool costs about $5 at Radio Shack and is simple to use.

Then the pirates attach a pair of "F-connectors" ($1 apiece) to either end of the cut cable with a simple crimping tool ($6.95) and splice in a "three-way splitter" ($3.95). Wit ha good supply of RG-59 coaxial cable (about 20 cents a foot), the signal can be carried from the splitter to other televisions anywhere within a hundred feet. (At more than a hundred feet, the signal gets weak and requires a booster, they run about $25).

•**Cut and run.** Some of the more adventurous pirates take advantage of the way most cable companies that run their lines along telephone poles cut off service to deadbeat customers.

In most cases, when a customer stops paying his or her bill, the company sends a technician to climb the pole, locate the deadbeat's connection to the main system, and slice the end of the cable before shutting off the signal. If the deadbeat climbs the pole first and slices the cable himself, chances are good the technician will assume it's just a clerical error, that the account has already been disconnected, and leave without bothering to disconnect the main switch.

Then a few days later, the deadbeat can climb back up the pole, use an F connector and crimping tool to reconnect the cut cable, and enjoy free service indefinitely.

Experienced cable pirates warn that it's dangerous to climb telephone poles and that, while the cable lines themselves are relatively harmless, other wires sharing the poles may carry high-voltage electricity, enough to turn a small mistake into a fatal accident.

•**Free premium.** Cable companies scramble the signals they send out for "premium" channels. Only a descrambler box that carries the company's specific instructions can restore the picture. For a number of complicated reasons, however, most systems send out at least one premium channel—normally HBO—unscrambled. Special filters installed on individual lines block the signal for nonsubscribers.

When a customer pays for HBO, a technician comes out and removes the filter, a small cylinder about 2 inches long. Some pirates have discovered that they can remove the devices themselves—or just cut the cable line on either side and run a shunt around it.

•**Black boxes.** Converting a standard cable box to descramble all premium channels is relatively easy for anyone with a working knowledge of basic electronics. In some cases, the job is as simple as removing a single computer chip. Dozens of electronics magazines advertise kits. Some advertise ready-made descramblers, available by mail order and tailored to the cable system in your city.

Among the sources pirates mentioned are *Popular Electronics, Popular Science,* and *Nuts And Volts.*

Giving an address to a mail-order company, which could be raided at any time, is a dangerous prospect, pirates say. However, while cable companies say they can sometimes detect illegal devices through electronic scans of their lines, pirates say it's easy to avoid detection: The cable scans can't tell the difference between a VCR and a cable-ready TV, so if a customer runs the cable from the wall directly into a VCR, then puts the illegal box between the VCR and the TV, it's undetectable.

GG ALL IN

GG Allin and the Murder Junkies, the Denied, Black Rain, Humyn-Sewage June 27, 1993 at the Gas Station, NYC

by Donny The Punk

Screw the other bands, this was GG's show for history. For that matter, nobody among the hundred-plus fans who'd forked out $7 for the chance to have GG throw fresh shit at them paid much attention to the Murder Junkies either. It was only GG who counted, and the wildest man of punk in his final epiphany did'not fail, as he often had in the pastthe last time i'd seen him he sang one song and promptly passed outto deliver. And lots of video cameras were there to record (from a safe distance) this, the climax of the legend of GG Allin.

I hadn't meant to review this showimpossible to take notes anywhere near G~but let it stand now as his obituary. The freaky New Hampshireman, who broke into the punk scene about 1980 and became ever more famous for his uninhibited stage shows, his prison and jail stays, and his promise to commit suicide on stage at CBGB's as the culmination of his "mission"even as his obscenity-laden music went from tuneful to boring. GG sang about four nondescript songs with the Murder Junkies while causing total mayhem and forcing most of his fans to evacuate the garage shed where the Murder Junkies played even before the three mikes went dead and the flunkies started carrying out the surviving equipment, but that hardly stopped his performance. The music was just the warm-up.

Naked, bloody, and coked and speeded up, GG continued to storm about the Gas Station area, smashing things and people. I (dressed entirely in white) even got slightly bloodied myself (as well as kicked by a vicious bouncer). He shat and then threw the shit about as the crowd scurried to get out of his very unpredictable way. Possessed by demons or with calculated abandon, GG was magnificently wild as he swept out of the Gas Station enclosure, chasing his fans before him (a nice reversal!), immediately encountered an M9 bus on Avenue B, and brought it to a dead halt as he lay down on the street in front of it, spreading his cheeks in contemptuous defiance. The cops came, but the naked punk was overlooked on the sidewalk as the cops went after the near-riotous crowd throwing bottles into the street and at them from the sidewalk next to the Gas Station.

While the befuddled fuzz went south looking for the cause of all this mayhem, GG went north and, turning the corner onto E. 3rd St., west, smashing things as he went. Like the Pied Piper he drew scores of fans after him (at a discreet distance, to be sure) to witness ~his continuing street theater performance. We followed him around the East Village, south on Avenue A, and crossed Delancey with him, squad cars prowling the intersection trying to figure out what the hell was going on, until fans about 8 p.m. forced a cab to accept this dirty, bloody, naked demigod and take him to the St. Mark's Hotel.

This personification of polymorphously perverse punk went to his friend 9ohnny Puke's apartment to party with a few folks at about 10 p.m. Having said "Johnny Puke, we have to do that spoken word tour!" our hero passed out and into the fields of glory about 1:30 a.m. on the 28th. His fellow partygoers took photographs of themselves with the sleeping man, then joined him in slumberland. But when Johnny got up at about 9, the legendary GG Allin, three months out of prison, was cold and stiff, apparently the result of a heroin overdose.

Looking thru my files, I found a 1991 letter from him in which he declared: "I will continue to be the fucking R&R terrorist until the day I die and beyond the Grave." Uh-oh! Sid, Stiv, Darby: you ghosts had better watch out!

MRR COLUMNIST: CHRISTEEN TO THE RESCUE!!!

By Leslie Goldberg

It was a phone call that brought two strangers together for 20 minutes, possibly saving one's life and changing the other forever.

Michelle Scully and Christine Curran were linked Thursday, July 1 when Scully dialed 911, declaring, "My husband's been shot." Dispatcher Curran took the call and within moments was virtually transported inside the blood-splattered office at 101 California St. where lawyer John Scully and 13 other people had been shot by deranged gunman Gian Luigi Ferri.

"Her terror and helplessness became my terror and my helplessness," said a still-shaken Curran a week after the incident. "It was as if we were the only people in the universe: me, her and her husband.

"All I kept thinking was that can't let them die."

John Scully, 28, a popular young lawyer with the Pettit & Martin law firm, and his wife both were shot by Ferri as they attempted to hide behind a file cabinet on the 33rd floor of the 101 California St. highrise.

Ferri followed them and opened fire as John Scully shielded his wife. John Scully was mortally wounded, and Michelle Scully was injured in her chest and arm.

Curran couldn't save John Scully, but she did tell Michelle Scully to stay in the room where the shooting occurred until paramedics arrived. The wife wanted to leave the office and get help.

"I didn't know where the gunman was," said the dispatcher. Relying on a hunch the gunman might still be nearby, Curran insisted Scully remain on the phone.

"Toward the end I thought I was going to lose her," said the dispatcher. "She was freaking, starting to panic, saying he's losing so much blood. Then she said, 'I'm leaving, I can't let him die.'

"At that point I got mad, and I screamed, 'If you go out there, you're going to be dead—you've got to be strong."

It turned out that Curran had been right—the gunman had retreated to only a few yards away, to the stairwell, and if Michelle Scully had gone in search of paramedics, she may well have encountered him again.

Scully encountered police after the shooting, but they had been too intent on finding the gunmen to help her husband. When the paramedics arrived about 20 minutes after Scully placed the 911 call, they were unable to save her husband, who was pronounced dead at San Francisco General Hospital.

Curran, a 12-year veteran dispatcher, said the 101 California St. tragedy and the call from Scully had devastated her. "Usually I bounce back," Curran said, "but this feels like I lost someone in my family."

Curran said she was deeply moved by Scully's caring for her husband.

"We were halfway into the thing before she even told me she had been shot, too," said the dispatcher. "All her concern was for him."

Michelle Scully—who is recovering from her bullet wound, is 27, and Curran is 30.

"I kept thinking that she's about the same age as me," the dispatcher said. "This could have been me and my boyfriend."

Curran's boyfriend, Bruce Roehrs, a MRR record reviewer, and a construction worker, had been working at 101 California St. that week. "I didn't know if he had gone to work there that day or not," she said.

The dispatcher never actually talked to John Scully.

"He couldn't talk," she said. "He was going in and out of consciousness.

"He was completely in pain, and there was nothing I could do to abate it," said Curran. "I was connected by telephone... Usually when you're with someone and you want to comfort them, you can touch their hand or stroke their hair, but I couldn't do that.

"All I wanted to say was.'Don't worry. It'll be OK,'" said Curran with a tinge of bitterness.

Tuesday, Police Chief Tony Ribera criticized 911 dispatchers for an apparent four-minute delay in sending police units to the scene. An investigation of the communications department has been launched by the Police Department and the Mayor's office.

"I can't say anything about the four minutes, because I don't know, and we're not supposed to talk about it," said Curran.

She said she believed that dispatchers had performed extraordinarily well that afternoon.

"We've had no training for something like this," she said. "It worked amazingly well because suddenly our humanness took over. People were working from the heart—giving 110 percent.

"So many miraculous things happen that day," said the dispatcher. "You'd hear a big, burly guy dispatcher saying to someone (over the phone), 'I'm not going to leave you.'"

"One of the dispatchers was trying to calm a terrified woman who was hiding in the closet, listening to the gunfire outside."

The dispatcher compared the effort in the communications center on the fourth floor of the Hall of Justice that Thursday as being "like Vietnam."

"A lot of us are still in shock," she said, adding that she looked at the world differently now.

"Things that bothered me before don't bother me now," she said. "It's the realization that all this, everything we have, can be suddenly blown away.

"If it's changed me this much, I wonder how it's changed her."

GILMAN'S NEW BENEVOLENT DESPOT...

By Lance Hahn

Okay, generally, I could care less about Gilman changing management. I mean, really, it seems to happen on a regular basis anyway. BUT this time it is different.

Branwyn (a.k.a. "Razl") is becoming the first female to be in charge of Gilman St. (well, the club, not the whole damn street). You may remember Branwyn as the brains behind Sour Mash fanzine (as interviewed in MRR #117). As to how she was selected to be Gilman's new General Coordinator...

"People kind of decided it while I wasn't looking. They say it's because they support me and I'm the best person for the job. But I think I'm just the biggest sucker they could find..."

And as to why she wants the job... "I'm just doing it for the pager."

This all became an issue when current coordinator, Mike Stand, decided he was sick of it all. Says Branwyn, "He doesn't even like punks. He says they look funny and smell bad... I'm a punk people person. I'm a team player."

In addition to Sour Mash, Branwyn is also a full time student and works at a certain comic book store on University Ave. How long will it be until she too implodes?

"(at Gilman) I can write checks. John Hart does the finance. I coordinate most of the shows. I deal with the money. I make sure everything and anything that has to be done gets done. I get to be the bitch... I'll make the time."

As for specific changes she would like to make at Gilman... "I want to promote sisterly/brotherly love between East and West Bay."

Benevolent despot? Just doing her part for the scene? Or perhaps a partner in the destruction of our scene as we know it?

According to Branwyn, her job is to take over the East Bay scene while Sarah Zimmerman continues with her feeble attempts at taking over the West Bay. Unity or a mafia stranglehold?

For example, if Ken Sanderson books a bad show... "He gets cement shoes. He's going down."

Our conversation ended with this unsolicited comment: "I've got an Oakland butt."

GLOBBING From Page 1 Col 1

marched in and immediately took over an intersection where they held a "die-in". I must give this group credit, they were the spark that everyone was waiting for; they were organized, loud, and pissed.

After about ten minutes of dying, ACT-UP got up and began to lead us down the street. We arrived at the corner of 4th and Mission Street and began to play 'Hide the Barricades' with the police. It kinda goes like this: when they put down a barricade and begin to walk away, you pick it up and move it into a different formation. Then they turn around and take it back. If you do this long enough, they forget the original way they were supposed to be put. Sometimes they end up blocking off the wrong streets because they've become too confused. It's reminiscent of the old slapstick routine of the "Keystone Cops". Very amusing to watch.

I guess the cops involved weren't very happy with the fact that they were losing the game, because the next thing you know, they started pushing the protesters onto the sidewalks and out of the streets. Then, out of nowhere come these cops on these tiny, all-terrain motorcycles. Less than two minutes later, the first arrest took place.

Everyone was walking peacefully on the sidewalk toward Third Street. I looked up and saw Adam T. running toward me, against the traffic of protesters. Two cops grabbed him and threw him against a steel lightpole. Three officers proceeded to knock him to the ground, two with their knees in his back. The third had his baton raised behind his back to strike Adam, though he was already on the ground and in custody. Pablo S. attempted to stop the big jerk by holding the baton. Pablo was immediately jumped by officers as Adam was being handcuffed and thrown into the paddy wagon.

Meanwhile, Michael M., standing alone, became an instant target because he was not corralled in with the other protesters. He tried to run when he saw the police pointing him out, but was apprehended as he tried to jump a fence.

Gary G. was attacked by the police for being out of the group as well. He had his shirt ripped almost completely off his body, *after* he was handcuffed.

Michael U., a member of ACT-UP SF was arrested as well. From what he could see, people were being arrested on the sidewalks, and then pulled into the street. It is his opinion, as well as mine, that the police were picking out "radical" looking people, especially those making an effort to disguise their faces with either a handkerchief, or other items of clothing. Michael U. was adamant about yelling ACT-UP slogans while he was being carted off. He wanted to keep the demo as close to the issues as possible, and not have it degenerate into a simple case of the radicals versus the cops. He wanted people to remember the real reason they were there protesting, and therefore, the real reasons they were being loaded into the police department vans.

After another person was arrested, they taken to the Hall of Justice. (Ha!) All except Pablo and Michael were cited and released. Charges ranged from wearing a disguise, jay-walking to lynching (translation: trying to un-arrest someone) and battery of a police officer.

When Michael's was arraigned, the 2 felony charges against him had been knocked down to misdemeanors. Some say they might get dropped all together.

I have not heard what is happening in Pablo's case.

Adam T. and Michael M. have to make their appearances in court sometime in September.

Gary was not even cited or booked. I guess they felt bad about ripping his cool shirt!

PORTLAND

continued from Page 1 Col 2

middle of the street, blocking traffic.

We crossed over to the corner just down from the X-Ray and asked what was going on. From what we were told, a group of punks were walking to the X-Ray for the show and a cop car started to follow them. Then another cop car started to follow, and another, and another, and another, etc.

They tried to disperse the crowd of punks waiting to get in, but of course no one left. And why should they? They had done nothing wrong. Well, before we knew it, everyone on the block was surrounded by cops. There were well over 40 cops now. They tried to disperse the rest of the crowd who were not among the punks in front of the X-Ray (who, I might add, were disagreeing with the police about their harassment of the punks in front of the X-Ray).

A small group of us, who were not in front, managed to get around and join them. Everyone was asking the cops "Why are you here?", "What have we done?" None of the cops answered. I don't think they even knew why they were there.

It wasn't too long before the cops started to move in and this concert-turned-protest turned into a march. It was going fine. No violence. No arrest. But then someone threw a rock and the shit hit the fan.

Well, it doesn't take much to figure out that it turned into a riot.

According to the newspapers, it all started because the large crowd of punks kept spilling out into the street, blocking the traffic. So why did the cops block off the entire block instead of just telling them to stay on the sidewalk? I don't know. Maybe I'm stupid, but I think it would have been a lot easier to tell them to stay on the sidewalk than to block traffic so they could try to intimidate a bunch of youths and instigate a riot.

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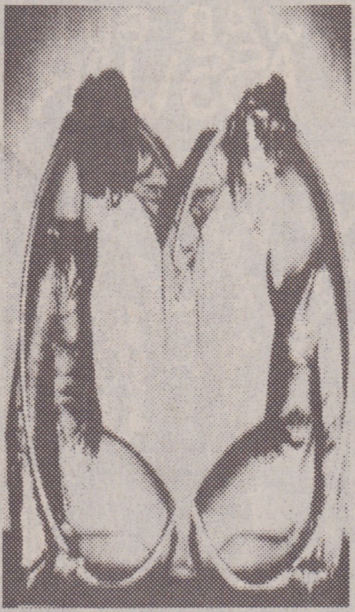

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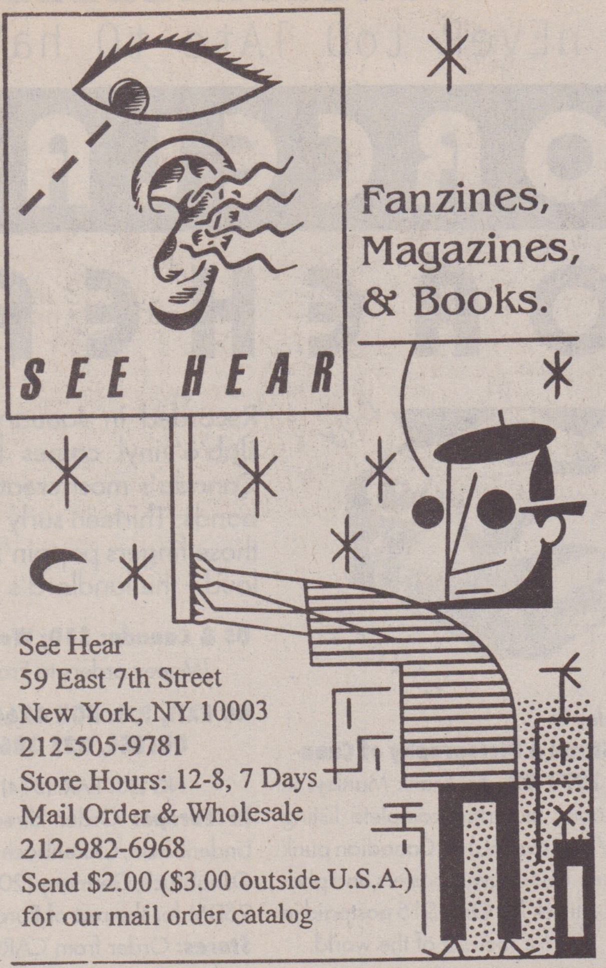

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ST. PAUL, Minn. — Defense attorneys for American Indian activist Leonard Peltier say they will pursue efforts to overturn his conviction for shooting two FBI agents on the Pine Ridge Indian Reservation in South Dakota. The 8th U.S. Circuit Court of Appeals Wednesday ruled federal prosecutors were consistent in arguing that Peltier either fired the shots that killed FBI agents Jack Coler and Ronald Williams on June 26, 1975, or helped the person who did.

Peltier had contended in his appeal that while the government had tried him solely on the basis that he was the gunman responsible for killing the agents, prosecutors later conceded they did not have enough evidence to prove that. The appellate court also rejected Peltier's claim of government misconduct, saying those issues had been dealt with in his two previous appeals or should have been raised earlier.

from SHUT THEM DOWN newsletter of
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AT&T Exploits Prison Labor

The phone company has found a way to dump union workers, save big money and exploit the labor of prisoners, all at once. According to reports from the Communications Workers, AT&T is contracting out telemarketing jobs to firms that provide labor practically free through the prison system. The company is planning to lay off thousands of telephone operators — all union members who could perform the telemarketing work. Prisoners, of course, have no option about performing work they are assigned.

What do the AT&T subcontractors pay prisoners for telephone work? Try $2 per day. For that, the prisoners — essentially slave laborers — have to call area businesses, identify themselves as AT&T representatives and try to sell AT&T products and services. The prison systems in Colorado, Oregon, Arizona, New Mexico, Ohio, New Jersey and Florida sell the right to exploit prisoners to a firm called Unibase, which in turn sells the service to AT&T.

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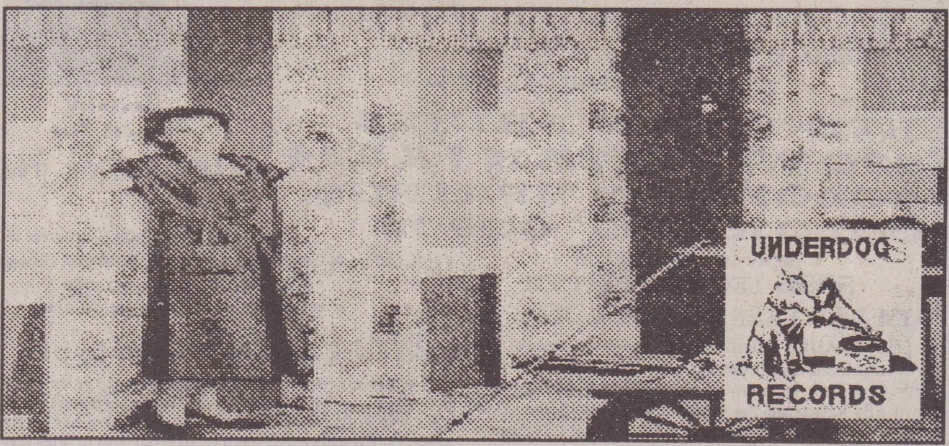

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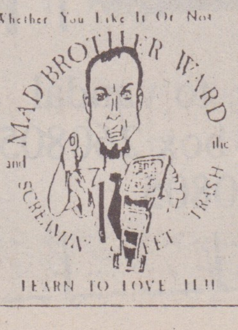

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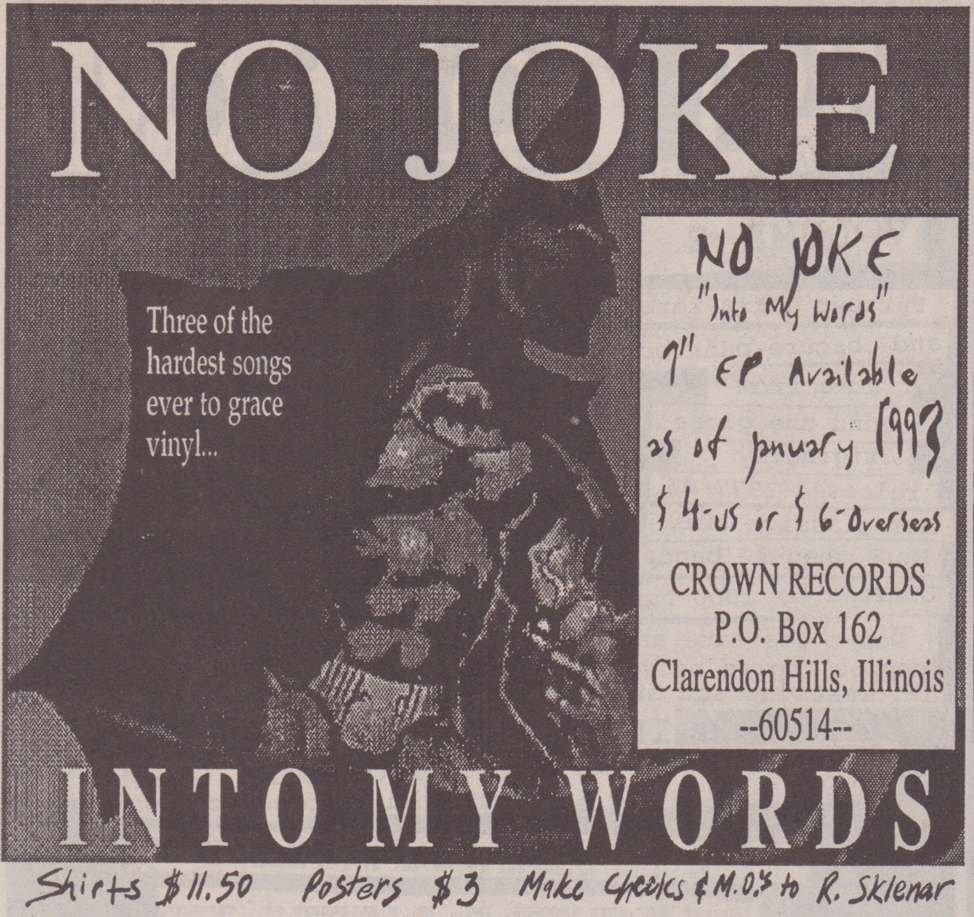
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Scene reports

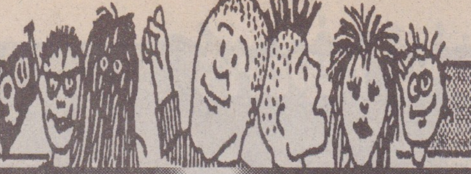


PHOTO: NOAMI FREEMAN

Welcome to Toronto. After reading the Toronto scene report in no. 119, I felt the need to cover the nonGoths/bondage disciples of the Rev. M. J. Jones, as that is not my scene.

The **BLUNDERMEN**, who are Toronto's D.O.A., are still going strong and have been playing a lot recently. Since their demo release, I've heard they will be recording something in the near future. **FALL FROM GRACE**, who are in the vein of Struggle, have been getting a lot of attention here. They have not much recorded yet, but are on an upcoming police brutality comp 7", due to come out ???. **2 LINE FILLER**, featuring Matt White, have released a 7" on Me First Records and have had several offers from other labels. They play Dag Nasty-ish type pop-punk. **WAD** is a new band who are generic hc with strong female vocals. They have released a live demo called D.I. Y. *Bitch* and have a 7" coming out this summer on Gusher Records. **KOPS FOR CHRIST** (with ex-members of **ONE BLOOD**, **DECLINE OF REASON**, and **BLUNDERMEN**), are a high-energy rock outfit in the vein of Dokken or early Stryper (just kidding), and will be on the police brutality comp, as well as a 12-minute flexi on Gusher. **BLOWHARD** are a fairly new band who seem to be influenced by Discharge, Doom and E.N.T. **THIGHMASTER**, gods of brutal death polka, have a split 7" coming out with Michigan's Rectal Surprise. **A CRISIS OF FAITH** complete discography will by coming out on Lost and Found from Germany. **CHOKEHOLD** have a 12" coming out on Conquer the World. **MUDFISH** have a new tape out. They play vicious, satanic metal in the early-'80s vein, but with a crusty emo edge, not unlike *Pleasure to Kill*-era Kreator, mixed with the *Rites of Spring* 7". **PHALLOCRACY**, G.G.-influenced krsna/commie sexrock, have a 10" coming out soon, entitled *Vulva Crush*. **MANIFEST** is a new band which live up to the last-6 letter scramble of their name. **TESTICLE EXPLOSION** is a **2 LINE FILLER** side-project which is complete-and-charging sheer terror. Other vinyl news: Dysgusher Records is putting out a Negative Approach covers comp LP, with local offers from **CHOKEHOLD**, **KOPS FOR CHRIST**, and **SHITFIT** from Montreal, Buffalo's Slavestate, Albany's Intent, Boston's Intent to Injure, Rhode Island's Dropdead and many more. The project was discussed with Mr. Brannon. If interested, contact the address below. Me First Records is putting out a Slavestate/Rupture split 7" and has repressed the **2 LINE FILLER** 7" (which is receiving great reviews, we are happy to say). Simon Dysgenic and Katie Hard are putting out an Iron Maiden cover tape with **2 LINE FILLER**, Afffirmative Action, Spork, Slavestate and more. It will be called *Punker than the Beast*. Grinding Edge Records (which is changing its name to Uneasy Listening Records) is putting out a **DISAFFECT** 7" and the **CHOKEHOLD**/**CRISIS OF FAITH** 7" is sold out. Spam Dagger Records/Fans Of Bad Produc-

PHOT: JO ANNE

tions have put out the Attack and Decay 7", which is an old Detroit HC band. Dysgenic Records is putting out a split 7" with **SHITFIT**, who play absolute raging crustcore, and another band yet to be confirmed. Fans Of Bad Productions's *Summer Squash* tape compilation is sold out. Still available is the ***Ya Ma Bzzzz*** 90-minute compilation tape featuring **CRISIS OF FAITH, MUD, LIQUID JOY, HI DUMMY, GOD'S MOM, MOURNING SICKNESS**, and **CHICKEN MILK**. The ***Hot Fudge*** compilation 7" features **HI DUMMY, LIQUID JOY, CHICKEN MILK**, and **MUD**. Soon to be released is a 14-song **DIRTY BIRD** cassette. In July, look for a 3-song 7" out with **CHICKEN MILK**. In the works is a **LOOTBAG V.C.B.C. 7"**.

If you want your record, fanzine, or anything else distributed in this city, there are a few people who can help you out. Paul of **Spam Dagger Records** distributes locally – write him for more info. Simon Dysgenic occasionally distributes. As well as myself with the rest of the **Me First Records** workers. However, we will not distribute anything which is sexist or homophobic, and no commie shit.

PHOTO: JO ANNE

MANIFEST

Fanzine-wise: ***Drastic Solutions*** no. 7 should be in the works. The long-awaited **Gusher 'Zine** will be out within the next month with a **KOPS FOR CHRIST** flexi. ***Me First Fanzine*** no. 3 is out. As well, ***Eureka Fanzine*** no. 1 is available. ***Dysgenic Fanzine*** no. 2 is still not out but no. 1 is available. A sex 'zine is rumoured to be coming out of this city called ***Only the Sexy***, but no deadline is available at this time. ***Thousand Year War*** is in the works which is a political stuff-type fanzine. Soon to come out is *Inertia* which is a fanzine made up of contributions from Southern Ontario 'zine editors and those who are involved in the hardcore scene.

A few of us sXe girls in Toronto, and beyond, have started **Toronto Girl Edge Coven**. Some of us run **Me First Records**, do fanzines, put on shows and provide an alternative to the apathetic, macho, sXe boy's club scene in nearby Hamilton. Apparently some of the macho youth in Hamilton have allowed their girlfriends to start a similar thing, who's idea of punk feminism is distributing Earth Crisis 7"s. Toronto Girl Edge Coven is too busy fucking ourselves to be vegan or judged by hardline standards.

There are a few record stores in this city which are worth going to; they are not punk rock heaven but can provide info on upcoming shows/events, and you may even find a good record or two. **Rotate This** carries new and old stuff; **Record Peddler** sells new stuff but not too much hardcore, however flyers for upcoming shows usually get posted up there. **Vortex Records** carry used and new merchandise.

As far as transportation in Toronto, the subway (T.T.C.) transit system will get you almost anywhere you need to go, and if you are downtown, you can walk most places.

Venues: **Project X/X Space** will be moving to a larger location and the future of it is in doubt. There are very limited possibilities for doing all-ages hc shows, especially all-ages non-smoking hc shows in Toronto, due to lack of venues who are willing to book hardcore bands.

When in town be sure to call the **Hardcore Hotline** at (416)596-2202. This number will most likely be changing because someone new is taking over the responsibility of this project.

Simon Dysgenic, who after 7 years no longer wants to be called "straightedge", is still doing shows, concentrating on brutal, heavy D.I.Y. hardcore bands. Write him for info.

Ted Wong doesn't like fast stuff anymore.

Spew 3 was in Toronto this year. I am unable to fully comment on the success of it as I only attended one day. I was hoping more fanzine/projects would have been represented, than I had seen.

Just a small note about Andre Gallant's letter a few issues ago: Everything in his letter is bald-faced lies, he is a fascist moron and knows very little about hardcore, as he has only known of its existence for a few months. As far as Simon Dysgenic single-handedly destroying the Toronto hardcore scene – its a dirty job but someone's gotta do it.

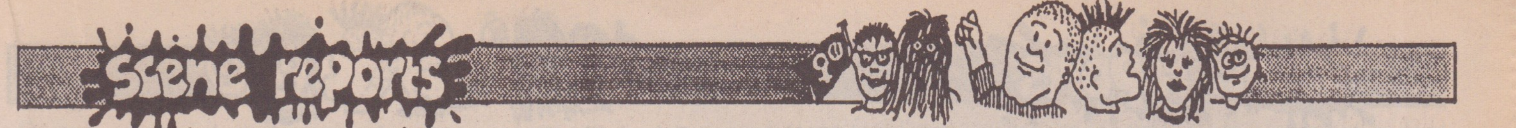
Hello to Dan Archy – wherever you are/Crunchface you owe me a fanzine or money.

-Iza First. Photos as indicated by Noami, Jo Anne, me.

Addresses: **Me First Records**/ Me **First Fanzine**/ **Eureka Fanzine**/ **Dysgenic Fanzine**/ **Dysgusher Records**/ **Gusher**

FALL FROM GRACE

PHOTO:IZA



Records/ Dysgenic Records/ Toronto Girl Edge Coven/ Thighmaster/ Only the Sexy Fanzine/ Simon Dysgenic/ Negative Approach comp info/ Iron Maiden comp info/ and anything else: 2 Bloor St. W., Suite 100/ Box 477/ Toronto, ON/ M4W 3E2/ Canada. **Spam Dagger Records/ Blundermen/ Kops For Christ/ Crisis of Faith** CD info/ **Drastic Solutions/** police brutality comp info: PO Box 664 Station C/ Toronto, ON/ M6J 3Sl/ Canada. **Shitfit/** 1692, Ste-Catherine est/ Montreal, PQ/ H2L 2S4/ Canada. **Mudfish** c/o C. Mills/ 396 Woodsworth Road #62/ Willowdale, ON/ M2L 2T9/ Canada. **Chokehold/** 8 Coronet Court/ Hamilton, ON/ L9A 3Jl/ Canada. **2 Line Filler** c/o Matt White/ 507 Cliffview Road/ Pickering, ON/ LlW 2N8/ Canada. **Phallocracy/** PO Box 20161/ Barrie, ON/ L4M 6H2/ Canada. **Fall From Grace/** 6 Sandusky Cres/ Aurora, ON/ L4G 3N4/ Canada. **Manifest/ Thousand Year War Fanzine/** 621 Starfield Cres/ Mississauga, ON/ L5N lX3/ Canada. **Inertia Fanzine** c/o Karl King/ P.O. Box 1330/ Hagersville, ON/ N0A 1H0/ Canada. **Fans of Bad Productions/** 2 Bloor St. W. Suite 100, Box 120/ Toronto, ON/ M4W 3E2/ Canada. **Rotate This/** 620 Queen St. W./ Toronto. **Record Peddler/** 621 Yonge St./ Toronto.

A NOVEL FROM:

Hi to all you lucky bastards! You are just about to read some stuff about Finland! Doesn't it sound exciting?!! Well, as there hasn't been much serious shit about Finland in MRR lately I decided to try. See, we have here "not-too-well-known" but still alive n' kickin scene after all! Neat introduction, huh...?

Anyway, as I said, you are now about to read a scene report from Finland, "The land of hope" as some might call it... Well, I guess most of you saw the "Finland" scene report in MRR's issue April 93? Err, I gotta say it was merely like Helsinki scene report (Helsinki is the capital of Finland if somebody missed it...) because it was written by Nick "The nickname" Carl (Cheers, you drunken porky!) & he lives in Helsinki & doesn't know a thing about the situation in the rest of the country. Well, now it's my turn to try to give ya some picture about it...here we go -disinfect!

Well, the summer's finally also here in arctic Scandinavia & it is time of many festivals (I mean big commercial festivals that hasn't got much to do with punk!). Therefore we haven't got many gigs recently. The regular arranging of the gigs almost literally vanishes in the 31st of May and begins again in the late August. In the summertime we'll be having at least one festival focused on alternative music. That is set up in Turku and tooks its place mostly in local center called A-Panimo (also shows in clubs/pubs in the same city). It is in the middle of June but unfortunately I can't tell ya much about the foreign bands playing there as I don't know them. But usually there has been a coupla foreign acts in addition of a big bunch of Finnish groups. This time we have got bands like **CMX, MAHO NEITSYT, JUGGLING JUGULARS**, etc. from Finland. The whole shit lasts for few days and is definitely worth checking out!

Turku is a rather big city here in Finland (though it hasn't got more than 170,000 inhabitants) and has also a bunch of bands, zines, individuals, etc. around. Maybe the most well-known group from there is **TURUN TAUTI**. After having some line-up changes they're again going strong with a slightly different style of music. You could say they're a bit more "rockish" nowadays than they used to be but they're by no means any wimp bullshit. Another band from Turku that has been playing for quite a while is **STKYNUKKE**. They put out their 1st 7"er in 87 and now, many years later, their 2nd 7"EP is available. You can inquire for it and many other goody items from this very decent label called **H t apu Records** (H t apu Records/ Petri Vallin/ Box 586/ 20301 Turku/ Finland). Send them something to cover the postage fees & I think he'll provide you with a list of the stuff they got for distribution (records, patches/badges, shirts...). Hey, and overall I advise you to send something for postage when writing to any of the mentioned addresses, please. OK, then there is a band called **INVAASIO** ("Invasion") in Turku. They have a tape out (Invaasio/ Valmu/ Jukolantie 7 B 6/ 20320 Turku/ Finland) and it has quite oldish punk sound...also maybe a bit slowish. Then I know there's a band called **COMPLEX** and that they should be playing some 82-stylish hardcore/punk but as I haven't yet heard them I won't be discussing more about them.

In northern Finland there seems to be always happening! A quite new band from there is called **KAPTEENI PERKELE** & they're kinda raw, but on the other hand rockish, style. The address: Edu/ Ankkurikatu 1/ 95420 Tornio/ Finland. **TUOMIOPIVN LAPSET** changed their line-up after releasing 2 of their own ep's & one split w/Disrupt from Kentucky. They also changed their name to **MISERY** and sing nowadays in English...very good band anyway (if you're into fast hardcore, of course)!! **MISERY's** address is: Altse Alatalo/ Puistolammentie 34/ 95420 Tornio/ Finland. **MISERY** is going to visit studio this summer & they are seriously looking for a label abroad who'd release their upcoming 7"er. Volunteers can write to the address! Yeah, and also the guy who distributes that great zine, Profane Existence here in Finland is rumoured to have a band called **EPIDEMIA**. Haven't heard it yet but you can ask from: Jukka Karihtala/ KP 8/ 86300 Oulainen/ Finland. He's a really decent guy! **ERISTETYT** has been quiet after releasing 4 ep's but they should be still playing. Also a band called **IRSTAS** is still alive (after more than 10 yrs & only 1 ep!). Hopefully they'll release some new stuff soon on vinyl as they're really good.. tight Scandinavian hardcore!!! Wow!!!

Let's go back to south...Mmmmh, in my opinion, Nick praised maybe a bit too much this label from Helsinki (**Spinefarm Records**) in his article...See, I'd say it's pretty commercialised label. I can assure you could find here very many other labels that are more dedicated & more in pure DIY-vein. If you wonder what I mean I'll tell ya Riku from Spinefarm is making this all too big! He sells his records & other stuff for very high prices therefore I fail to see any good reason to support folks like him! But let's be fair and square; if you feel this is your cup of tea then write to: **Spinefarm Records**/ Box 137/ 00181 Helsinki/ Finland. Uhh, please, don't get me totally wrong, he's is probably (?) OK but somehow his business repulses me... So why not trying instead with Vote, for example!? I mean, he's been doing this shit for ages by now & is surely worth supporting! He has masses of stuff for sale (**Vote**/ P.Tuotanto/ Box 69/ 40101 Jyv skyl/ Finland)! I think we have here a big bunch of other decent labels/ distros as well but naturally I can't write 'em all down but you could try at least with **Rip-Off Records** (Rip-Off Records/ T.Perttil/ Kuusela C 23/ 48900 Sunila/ Finland) or with **Kaaos Korporaatio**/ Matti/ Box 57/ 37801 Toijala/ Finland). All these mentioned labels/ distros in this article are also into trading stuff. So feel free to send sample copies with suggestions!

I'm not too sure how much folks exactly know today about Finland...? Or how many of you know -honestly- also other Finnish bands but **TERVEET KADET** (who, by the way, should be soon releasing their new LP on **Alternative Action Records** -the record label/distribution that should definately not to be supported!!!!!!!) or **RATTUS**??? Or how many of you really know how amazing fascinating movement we had here around 10 years ago?? Hah, I guess most of the older readers know that but how many of them do know also that since then we have had constantly almost literally hundreds of bands/zines/individuals and such stuff here!? Of course, also our scene (by the way, I kinda hate to use that word...) has had its ups and downs as all others but overall it has been pretty good I think. Especially during the past 3 years or so it has been getting better almost day by day! And I can't deny the big influence of that "Minimum Rock n roll" of Finland, ***Toinen Vaihtoehto***. You can order its last issue for 2-3$ ppd from: Box 1/ 65200 Vaasa/ Finland. I think it is fairly worth checking out but unfortunately written in native-language, ha ha!!! See in MRR's

issue nr. 112 a scene report written by the other guy from this zine, Jantsa. (From that same report you can read a lot more music-shit if this isn't enough.Too bad those two guys couldnt keep up their good work due to various problems...Nevertheless, recently there was at least one benefit gig for *Toinen Vaihtoehto* and as I previously talked to Jantsa he said to me that if everything goes well they'll start releasing the zine again next autumn!! It'd be really great if they manage to do it because they used to make some 1000 or so copies of it every time and almost all were subscribed! I think this is a very important "media" to us indeed! And you should remember Finland has only 5 million inhabitants and the US has much more...

Some interesting new bands here are: **UUTUUS** (studded and spiky punx from Helsinki, they've got one tape out entitled "En Alistu" ("I won't submit"). It has their studio tape '92 and heaps of rehearsal/live stuff & comes with neat covers, poster, stickers, badge & lyrix as well - the price is ridiculous; send a blank tape & something to cover the postage fees!! The music? Well, I can't do much but praise them... Really catchy, angry, fast, chaotic hardcore/punk played very much in the same vein as those old finnish bands like **KAAOS, PROTESTI, KANSAN UUTISET, SORTO,** etc. They've got some raw basslines as well as nice throaty vocals...Order now!!! From: **Reko Riikonen**/ Pajam entie 2 A 10/ 00360 Helsinki/ Finland) **EI ELOONJNEIT** ("No Survivors") comes from H meenlinna. They've got 1 demo tape out and they'll visit the studio again in the end of the June. Their style is today more "punky" while the 1st demo tape is still a sort of dilletantic mixture of d-beat hardcore/ punk combining grind /crust influences. They've got also two screamers. Get their demo by sending a blank tape + postage (this method usually works with all bands (you can always send some cash but make it sure there is plenty of it as blank tapes cost some absurd amounts of money up here...uhhh...and also the postage rates kill!!) to: **EI ELOONJ NEIT** /Antti Luukkainen/ Myrskypolku 1/ 13500 H meenlinna/ Finland) and **HYLKI**? (from a town nearby my place) At the moment they're a 2-piece band coz of the problems w/the line-up. They used to have 4 members and they play hardcore/punk quite strongly in the old tradition. They've got 2 EPs out and the 1st is sold out by now (it was a bloody ltd.edition of 300!) but I think the 2nd (entitled "Maailma Itkee Verisi Kyyneleit" ("World cries bloody tears") being quite a lot better, is still available! You can ask for it from the label (also band contact through the label!): **Risto Eronen**/ Koivum ki/ 58920 Kolkontaipale/ Finland. I guess something like 5$ ppd would be enough...but please note, this is again a ltd. bullshit of 300 so be quick! By the way, **Risto Eronen** has also a good distribution/label called **SHJ-Records**! You should definately contact him for info at least! Yeah, and also when I talked to him previous time he mentioned he is planning to release some compilation LP -probably an international one? By the way, Risto is also trying to arrange **COLERA** from Brazil to Finland. As some of you probably knew, **COLERA** is preparing their 2nd European tour and they'll make it possibly next autumn!.

Well, then we've here a real blast!!! **POIKKEUS 42** is from Hyvink and judging by their live act I saw a while ago they're fucking great!!! Pure bupp-u-dupp-u-du/D-beat-stuff (that's Discharge, man!) all the time and the vocalist had strong influences from Japanese hardcore!!! They will visit studio in the end of the June and I've lots of expectations about it! Contact: **Poikkeus 42**/ Toukolankatu 11-13 B 38/ 05830 Hyvink/ Finland. Next we have a band from eastern Finland...they're called **KATASTROFIALUE** ("Disaster Area") and judging by two of their gigs and rehearsals, they could be maybe definated something like "a bit slowish Maho Neitsyt/TK/ Discharge-stylish punk/hc". You can inquire for stuff: **Janza J ppinen**/ Ter stehdas B 100 as. 4/ 55610 Imatra/ Finland. Uh, almost forgot, a neat fanzine called ***Koprofilia*** is edited by this guy Janza.

Next from Helsinki-city...hails **DRUNK ADDICTS**. Nick -the writer of the previous scene report of Finland- is a vocalist of this band. Nick left his previous band called **THE ASTRONUTS** coz they turned too "rockish" and he wanted to keep on doing some punk/hc stuff. Anyway, **DRUNK ADDICTS** plays mostly cover songs and you could say its nature is slightly "projectish" (wow, what a word!) as it has members from bands like **FORCA MACABRA, WIND OF PAIN & AMEN.** Well, an unfortunate thing is that Nick will leave Finland in a month or so. He'll be returning to the States this summer after many years of pleasant (?) time in Finland!

I play also in a bunch of bands. Theyare: **SELFISH** (strong & fast scandinavian in-your-face hardcore. Influenced by new Anti-Cimex, old Discharge and old Japanese punk. We've got one EP out. It was released by a belgian label **Genet Records** (Inquire for the EP (4$ ppd) at: Bruno/ PO Box 447/ 9000 Gent 1/ Belgium) and we'll also release a split LP with Doom from UK rather soon!), **FORCA MACABRA** (fast hardcore played in the same vein as those early bands (Olho Seco, Inocentes, Ruidos Absurdos, Psykoze...) from Sao Paulo, Brazil. We've got some tapes available and vinyl upcoming.), **WAR SYSTEM** ((Firstly, cheers

AMEN

to the vocalist of Hell No -I guess we met a few times the previous summer when we toured around Europe with Selfish and War System!? See MRR's issue nr. 117 & the Hell No interview to see what I mean...ha ha!) This band is plain d-beat stuff -very much the same as Discharge presented on their classic 12"er "Why" back in '81. Send a tape for recordinx!) and **ARMED REVOLUTION** (this is probably the most dilletantic of these groups I play in...fast & chaotic hardcore played in old scandinavian tradition. Send a tape for stuff!). Uhhh, seems a bit bad...I took quite many lines introducing only my bands...sorry! Anyway, anybody into hearing them write to my address (should be found in the end of the report...)! Ta!

Maybe I could also mention at this point that Finnish folks aren't usually too much into any d-beat/raw punk...That's why most of the bands in this vein got to release their stuff abroad! For example, Finnish raw punk bands are quite wanted for several international compilations and at the moment there is coming soon, or is already out, a really big bunch of records that has stuff by groups mentioned in this article -so keep your eyes peeled! Hah!

I can't tell you much about Finnish bands that have toured abroad lately coz there probably aren't many...But I know at least following finnish bands visited outside Finland in 92: **CMX, RADIOPUHELIMET, TURUN TAUTI, JALLA JALLA, GREENHOUSE AC, WALTARI, SELFISH, WAR SYSTEM,** etc. This year there hasn't been any bands touring abroad according to my knowledge. And I would also say many foreign bands didn't come to Finland during the previous year but some to name: MDC, Alice Donut, J.M.K.E., etc. This year '93 we've had some foreign acts like Leatherface, Anti-Seen, Metallica (!!!), Coffin Break, Bad Religion and Naive visiting our country. Usually Finland is here in too northernmost corner of Europe and many bands who tour the whole bloody Europe don't go further than Denmark or Sweden... It's too bad, too bad... Any foreign bands into touring Finland should write or call to: **Ekku**/ Box 114/ 65101 Vaasa/ Finland. Tel. (first dial yer foreign code) + 358-61-127330 and ask for Ekku! Or you can also call or write to me (see the end of this story in order to find my tel. number!) and I can tell the people about you , but please note, I am definately not any gig organizator!! I can possibly help you but I'm not the guy in the first place -please, remember that! OK? Well, as for the Finnish bands going to tour abroad...Can't tell you again much but at least **SELFISH** is going to make its 2nd European tour in October 93. We'll go with another Finnish studded spikeheads called **UUTUUS**!!! There are at least 18 dates in Sweden, Denmark, Holland, Belgium, France, Spain, Switzerland, Germany... So maybe you'll see us somewhere...? Also I heard that **JUGGLING JUGULARS, SHAMELESS VOICE** and **AMAZING TAILS** are planning somekind of mini-tour in Scandinavia...but I guess it isn't confirmed yet...? I dunno...

Ahem...lately we've got new possibilities for bands to visit also Russia (& ex-parts of it) pretty easily! See, now it doesn't take much more than a visa to visit there. And as Finland is ridiculously close to ex-USSR I can't see any good reason to be not touring there, too!! Yep, I know they are very short of equipment and so but I think foreign (ie. Finnish) bands could bring most of the stuff with them! Also because travelling in ex-USSR is really dead cheap it makes everything even easier for us!! I'm now asking folks from ex-USSR to contact especially Finnish people coz I feel we could share a lot of stuff together, couldn't we?!! I know we've here bands into visiting your country!! Communication!!! Uhhh, this is so damn boring to write about only music things... And I can't even think how bored you'll be after finishing with this load of crap, pheeew! But can't help much of it, can we?!! More some band-focused stuff...**RYTMIHIRI**? from Helsinki used to play some really catchy d-beat stuff with rather intelligent riffs but now they're having severe problems with their line-up & it seems that they'll split-up after 5 years & many records of good effort...shame. But their studded mates from this same city, **AMEN**, are going just fine! They've just got their new 7"EP released by german label Amok Records. You can ask for the EP from there but preferably from the bands address. In my opinion this new ep is their best outfit so far! If somebody has missed the idea I can tell you they play some cool Japan/UK-

Scene reports

stylish crustpunk. **AMEN** contact: Marko Karimo/ Mets purontie 40 G 80/ 00350 Helsinki/ Finland. There is also around a new band called **WIND OF PAIN** (they took their name from this godly 12" EP by Japanese group, Bastard..) They used to be called **ANAL INTRUDER** but as the name was too fucking stupid & also due to changes in their line-up they changed it. They recorded their demo tape in January 93. It has 3 tracks of Scandinavia/ Discharge-stylish hardcore on it, worth checking out although I think it lacks especially productionwise. Fortunately they will record a new tape within June and it will be definately much better!! Why not write to: Otto Luotonen/ V in 2l nkatu 2 A 7/ 00610 Helsinki/ Finland. From the same address you can also ask how's **RYTMIHIRI** are going as he used to play with them. Also you can order **RYTMIHIRI?/AMEN**-Split-LP from any of the band addresses (I advice you to do that instead of ordering it from Spinefarm as Nick suggested! By the way, **AMEN** and **RYTMIHIRI?** commented this released split-LP (Spinefarm released it) as follows: "We'll never do business with them again!!!". So maybe you folks finally got the idea...??). The price of the LP is maximum 9-10$ ppd all over the world from any of the band addresses.

Maybe a few words about gigs here in Finland...All through the year (but not in the summertime) there are gigs set up weekly and usually at several places. These gigs are often a kind of all-dayers. That is, we've around 8-10 bands playing one night and the crowd travels from all parts of the country to see these events. The travelling is rather easy but quite expensive. The gigs itself are almost always fairly calm. Not fighting or so...Mostly talking & above all: drinking (nowadays also drugs like hash are quite popular...especially among the punx from "bigger" cities!). Unfortunately some stupid people cause trouble every now and then. Like some occasional punch into an innocent face...some broken windows or so. And broken toilet seats seem to be a problem everywhere I go. The prices of the tickets aren't too expensive but the bands don't get properly paid always...

Fascist assholes are raising their heads in Finland as well but nothing dead serious yet, fortunately! We're also lucky coz those few bastards aren't too united yet. As a matter of fact, the nazis of some certain cities fight with each other. Who knows what the hell for... maybe they try to find out which is the toughest and the most "puritanian" gang...? Don't really know but we can't ignore them as long as there is one of those out on streets, can we!?? Errr, sometimes it is rather hilarious... Can you imagine; those bloody nazis come to our gigs...they re a group of 5-20 people at most and we re a group of 100-400 people. Well, they come proudly and stop in a front of the gig place, start shouting some stupid shit like "C'mon out you filthy punx, out you faggots..." Well, as long as they've got the majority they're so fucking hard but it doesn't take more than we're man to man & they almost run away!!! 70-80% (I think....?) of those miserable brainwashed fools are very young, from 14-16 years of age. At this point we still have the superior force & we could rather painfully & easily get rid of most of them, but as we aren't united against them it is only a dream. Most Finnish punx think: "Blaah...the problem isn't too big, why panic..." or even worse: "It ain't my problem, why should I care..". Bollox to them!! There's gotta be something done in order to get us as one! We gotta take a common stand against one of the biggest threats of a safe tomorrow!! I saw one really shocking example of this sheer ignorance few weeks ago when I was at one squatted (?) place and there came a bunch of naziclowns to harrass me & one of my friends...It's a long story & I don't wanna make any misunderstandings so it's better not to talk about it. Anyway, what I wanna say is that though we've got many bands n zines (of which I'm about to say few words right away!) and stuff like that we still lack of anti-fascist action -and overall so called unity- very badly! Of course, we have here some Antifascist organizations at least in Turku, Oulu, Joensuu, Jyv skyl ...and if you'd like to write & show your support to them (or even give some decent ideas about the struggle against fascism?), try contacting: **Antifa Turku**/ Box 586/ 20301 Turku/ Finland. Or: **Antifa Oulu**/ Box 82/ 90501 Oulu/ Finland.

Yeah, then we often have gigs situated at clubs and pubs. Some of the better ones are **Lutakko** (in Jyvskyl, Vote arranges gigs there), **Shadow Club** in Helsinki, **Tullikamari** in Tampere or some places like **Seminaari** or **TVO** in Turku. In places like those you can have a sip from yer beer while watching the band. Those are also almost always "not-all-age" shows so it isn't fun for everybody. See, the Finnish law is very strict about its alcohol policy. The booze (=all alchohol!!!) costs some sky-high prices (homebrew is amazingly popular here, yeah!!) and it is not possible for a person less than 18 years of age to possess *any* alcohol -otherwise you'll be fined!!! Crazy system...pheew!

Straight Edge?? Well, can't tell ya much about this as we haven't got too many SE's around. Actually I remember right now only 2 bands who've been into SE also lyricwise; **TODAY'S WASTE** (later: **JURY**) and **SAIRAAT MIELET** but both mentioned have been split-up for a long time by now. Many have been wondering why we don't have here crowd widely into SE and I'm forced to say I don't know for sure. I guess it might have something to do with our rather peculiar drinking habits (if somebody doesn't know what I mean, feel free to come over here & try to find out, ha ha!!) and cultural backgrounds...? I'm also sometimes surprised when a person doesn't drink, smoke, etc. and when he/ she is asked if he/she's a SE, this person takes a rather aggressive stand against SE!! It seems that people don't wanna be labeled here as a SE or something like that, I think..?Anarchy? Maybe many of you have been anxiously waiting for this nice topic but I must disappoint you, sorry! As I haven't ever been widely into anarchism I'm not going to talk about it coz I don't wanna give you any wrong information. But what I can tell ya is that SAL (=Finland's Anarchist Union) is going quite strong & you can share ideas w/ your soulmates at: **SAL-Oulu**/ Box 82/ 90501 Oulu/ Finland. Or: **SAL-AIT**/ Box 7/ 00801 Helsinki/ Finland. Just a while ago they had a meeting and smallish demonstration in Helsinki. Oh yes, some of Finland's SAL-sections are also setting up gigs every now and then...

We've got here also many other organizations. Usually all of them organize gigs, demonstrations (uhh, I forgot to mention, when there is a gig in some town, the same day there is often organized a demonstration before the show in the city centrum) and many kinds of other "creative" things... **Suora Toiminta** ("Direct Action") from Lahti is a good example; they're involved with almost everything! Also benefit gigs are quite common in Finland. For example, lately there have been several benefits for things like Greenpeace, Anti-fascist action, AIDS-patients, etc. Also benefit records are well-known here. For example, recently there was released an LP for Amnesty!

Well, I guess you already knew that squatting has always been fucking lame here in Finland!!!? So there isn't absolutely much to tell you about it. I think the situation is what it is mostly because this used to be some bloody "welfare-state" (well, now we're knee-deep in shit with our foreign debts and everything...the economic depression is immense!! It's hard to believe for many of you who know only the prospering image of this country coz even we can't always believe this is actually happening! Finland's economy collapsed few years ago & it's getting worse all the time... Our total population is almost 5 million inhabitants and we've got around 500,000 unemployed people & maybe some of you already guessed; I'm one of those lucky ones as well, ha ha!!) and almost everyone had a place to stay. Besides, we have here really good social security system (well,now the government made a bunch of cuts with it and it isn't too special anymore) so the homeless/ unemployed people aren't in that big trouble after all. Also we have here some strict laws about squatting...this all makes it bad, really bad... Nevertheless, we have here some squats in Turku, Helsinki, Oulu, etc. so it isn't completely dead yet. But somehow I feel so worthless because I've seen what it is like in some other countries...just think about it! Squatting is a protest!!! I think squatting is a definite must in order to create an own life!!! By the way, I also think the Finnish government isn't an especially "evil" one. Definately better than in some (for instance) Third World dictators. Besides, as you all know, if they wouldn't lie, cheat & steal like hell they wouldn't be any government at all, would they??!!

Well, we still have this weekly 30 min radioshow on! They play all kinds of alternative stuff as well as reviews of some zines and info about gigs. If you want your material on the air in Finland you can send the stuff to: **Radiomafia**/ Ilmestyskirja/ Box 10/ 00201 Helsinki/ Finland. The show is run by a girl named Hilu & she's honest! And as this show is "one of a kind" most Finnish punx listen to it, so it's actually pretty good "media" for the scene, don't you think?!

Well, as I mentioned above a while ago I now try to give you some idea of the zine-front

here in Finland...In the frontline we have a zine called ***Itsetuho*** ("Self Destruct"). ***Itsetuho*** tries to come out 4 times a year & is pretty good in my opinion. Every issue you can read, besides the usual music stuff, some interesting stuff in merely political vein & also some stupid (read: funny) comix included. He's very much into including foreign acts on the pages & the next issue should be written in English. Contact: Jonne Kauko/ Parjalantie 94/ 54100 Joutseno/ Finland. One issue costs 2$ ppd. By the way, he also plays guitar in a group called **KORRUPTIO** ("Corruption"). They've pretty fast & oldish style...

Another zine is rather newish one from Naantali, the small sunny town in the armpit of Turku. It's called ***Varaus*** ("Charge") and it's 2nd issue is out at any minute! He's also very much into foreign contributors. The price is fair: 2$/ each issue ppd. Both these zines have also tape-labels; **Itsetuho-Tapes** and **Rubbish Tapes**. They release compilation & split tapes every now and then. They'll be more than pleased if you send them your stuff for releasing! Oh, almost forgot; the editor of ***Varaus*** plays in a band called **HAZARDOUS WASTE**. They play uptempo-hc influenced by old USHC. By the way, also I've a tape label called **Earquake Tapes**. It has been around for quite a while but I don't have millions of items released as I must admit I'm too fucking lazy far too often... But I advise you to send me your stuff for guaranteed release. I've also a bunch of tapes (mostly w/stuff by Finnish bands) in distribution! You can send me blank tape(s) & something to cover the postage fees and in return you will receive some cool stuff!!! Or please write just for info! Allright, then we've got here another tape label. He has released a few tapes this far & has some more in distribution as well as some upcoming releases! He's also highly into getting foreign stuff on his tapes-fair guy! Try with: **J-P Muikku**/ Vanhatie 9/ 81750 Pankakoski/ Finland. Yet another guy with a tape label is Janne Piipponen. He has some cool releases out -ask from: **Janne Piipponen**/ Maauunintie 19 B 13/ 01450 Vantaa/ Finland.

JT-Magazine from Tornio has released its new issue. The address is: Weke Ker nen/ Aarnintie 5 B 12/ 95420 Tornio/ Finland. According to my knowledge, ***Lihanukke*** from middle Finland (Juha Ruotsalainen/ Vellamonk 4 B 29/ 40700 Jyv skyl/ Finland) has been a bit quiet lately but I guess there is just a new issue on the way...? Another old fanzine, ***Laama***, is preparing its new issue. Should be out soon (?) and including at least some special-stuff from Brazil during the period 80-85... don't know exactly what it is about. Inquiries to: Box 63/ 00421 Helsinki/ Finland. He has a distribution. You can try offering yer products to him. But please note, he doesn't take everything. Hey, now I gotta mention one peculiar zine from Helsinki. It's called ***Ei S nt@j*** ("No Rules") and has some interesting interviews made today (!!!) with the original members of those ancient finnish bands like **SEKUNDA, SORTO, KAAOS, ALAMAAILMA,** etc. but including also new Finnish stuff. You can write to: Siviilipalvelusmies Petri Niskanen / Arlainstituutti/ M kkyl nm ki 3/ 02600 Espoo/ Finland. OK, and still another recommendable fanzine. Write to: Mika Vuorimaa/ Tammitie 1 G 22/ 23500 Uusikaupunki/ Finland. This is the address of neat ***Evoluutio*** zine. For more zine-info you should see that mentioned scene report from Finland in MRR issue 112.

As I talked earlier about the "new coming" of punk in Finland it didn't mean only lots of new

bands and so -It means also lots of "new old bands" popping up!!! Who remember names like **LAMA** or **UNICEF**?? Well, both have been in grave for more than 10 years by now but how come I've heard some rumors according of which they will play at Lepakko (a rather famous gig-place in Helsinki!) in a week or so!? **LAMA** just played a short time ago few other dates here in Finland, being really great!! They were still -after a ten-year break- amazingly powerful and catchy! Unfortunately the bass player of **LAMA** is so tied up with his current band in the UK that they can't probably continue seriously with **LAMA**. By the way, also many other -even older- bands now playing regular gigs! For instance, **KARANTEENI**. Hah, I'm just wondering when they'll dig up good ol Sid from his grave & stick him on the stage!??! Hah hah!!

As there were some re-pressings of the old Finnish HC classics during the past few years, now they're pressing new records of the old tapes that have been unreleased since today. This was (for example) the faith of the well-known (?) and good "Ruumiinavaus" ("Autopsy") demo tape by **KUOLLEET KUKAT**. And now there is on the way also a record that has the unreleased demo 85 by **KAAOS**. Judging by the demo tape, I can tell ya it'll be a good one! Some other similiar records released/coming as well...

Another pretty startling idea was to release those old sold-out classics by bands like **LAMA, RATTUS, KOHU-63** (who are now definately split-up!), etc. as a CD format! The whole idea really repulses me! Especially because those releases are made by big & commercial labels - sheer greediness for profit as they've realised punk sells today in Finland! Fuck them!

Record collecting?? Err, in my opinion, it might be sometimes surprisingly easy to get a hold of some pretty rare & good items here in Finland today. Maybe it is partly due to this fucken recession that people gotta sell stuff -also records- in order to survive...? Of course, Finland has also a long "tradition" in punk so there has always been stuff flowing into the country - thanx to the active people & many distributiors- and therefore there is usually quite a lot around, both old and new! Old Finnish and especially old US-stuff might be painfully expensive but some "less-known classics" might be sold for some ridiculous prices of 1 or 2 bucks!!! Just gotta keep yer eyes peeled and have a bit of luck,ha ha!! Japanese releases are probably hardest to find here...??

Well, maybe again some band-stuff (as we've got a plenty of them!) **VALVONTAKOMISSIO** (they released a split-LP w/ Swedish band No Security on that great Swedish label Finnrecords!) has been quiet lately but they're still alive...I'm wondering why anybody won't pay them to do a new record? If you're into Discharge-influenced Scandinavian hardcore, drop a line to: Kaksosm ki 24/ 02400 Kirkkonummi/ Finland. Well, and those old bands like **MAHO NEITSYT** somehow seem to have energy to play...but unfortunately I heard the gig they'll play in Turku 19.6.93 will be their last ever...they'll split-up! But on the other hand I'm not too convinced about those rumours and if I remember correctly there might be coming some stuff on vinyl by them...? Yep, and another older band called **KIIMA** (they split-up two years ago) is now back at least for some live performances! Their 1st reunion gig was a huge success (ha ha!!) !! No seriously, the crowd really loved them and also the band had really good feelings after the manic show! Maybe there's a chance for continuing with the band...?

At this point I could mention that I'm not telling you anything about Ramones- style punk-rock bands and/or any "weirdcore" bands coz I can't tell you much about them! But we definitely have here plenty of such acts...As a matter of fact, I think some 50% of the bands might be more or less "weirdos" or "hey-hoy's"..? I know those groups mostly by names only, so I won't even try to explain what they're about. Hopefully somebody into such stuff from Finland will do the thing for all of us & write a scene report of weird/Ramo-scene of Finland -it's huge! Also I'll tell ya right now that we've here also lots of death-metal and noise/grindcore acts but as I don't know those groups either too well I just hope somebody else will do it again for all of us?!! Thanks!!!

Uhhh, I'm very sorry if I've been giving some wrong information here or if I've forgot some essential news, but as you know: errare humanum est, isn't it!? And I must say also that we've here definitely hundreds of more bands/ labels/zines, etc. worth supporting but as you all understand I can not make this too long -it wouldn't be fair for the others, would it!!? Thanks a lot for the MRR for giving us a chance to put our message across to you and please, also note that this story is based on my personal feelings and opinions. Oh, hello also to my friends all over this shitty planet! Pheew, I guess I'd better be signing off now as I'm in a hurry + you folks must be bored to death...but when the time's right I'll tell ya again some more news about the Finnish scene overall and introduce some music stuff as well (focusing again on raw hardcore/punk) ...but til the next time; take care and keep up the fight! "Tomorrow belongs to us" said one band once...bupp-u-dupp-u-du... bye bye!! PEACE, LOVE AND HARDCORE!!!! My address: Otto Itkonen/ Pekantie 26/ 58500 Punkaharju/ Finland. Tel. (first yer code) + 358-57-441384. See you!

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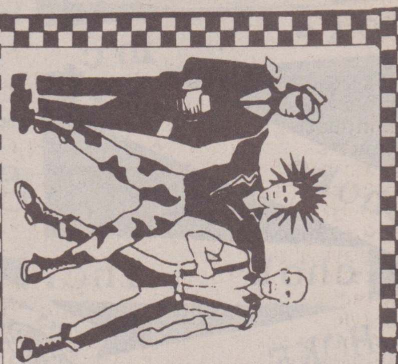

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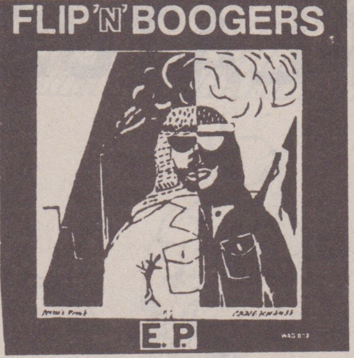

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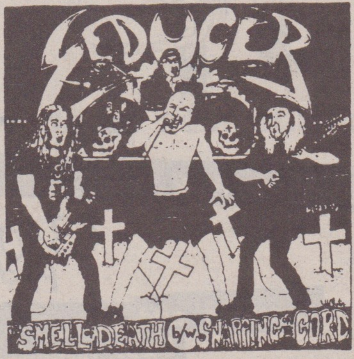

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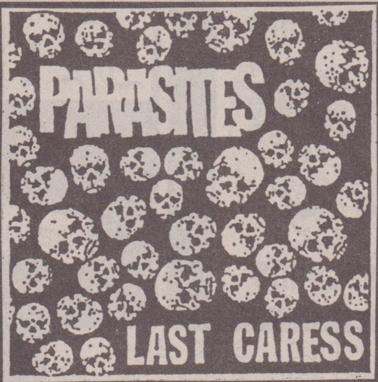

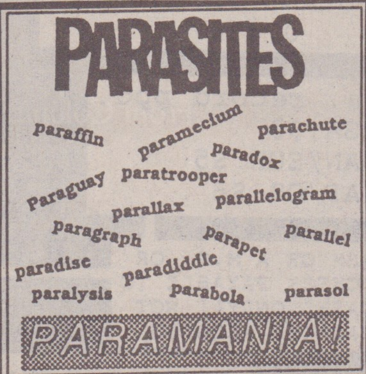

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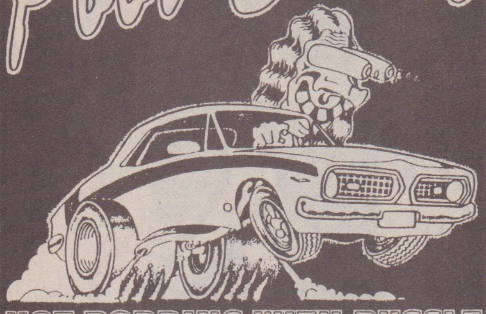

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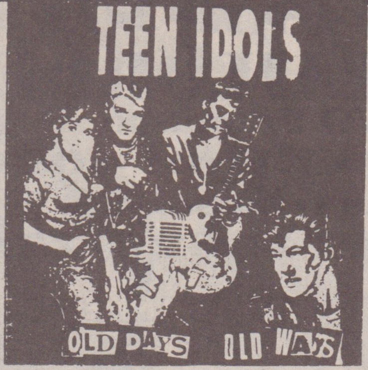

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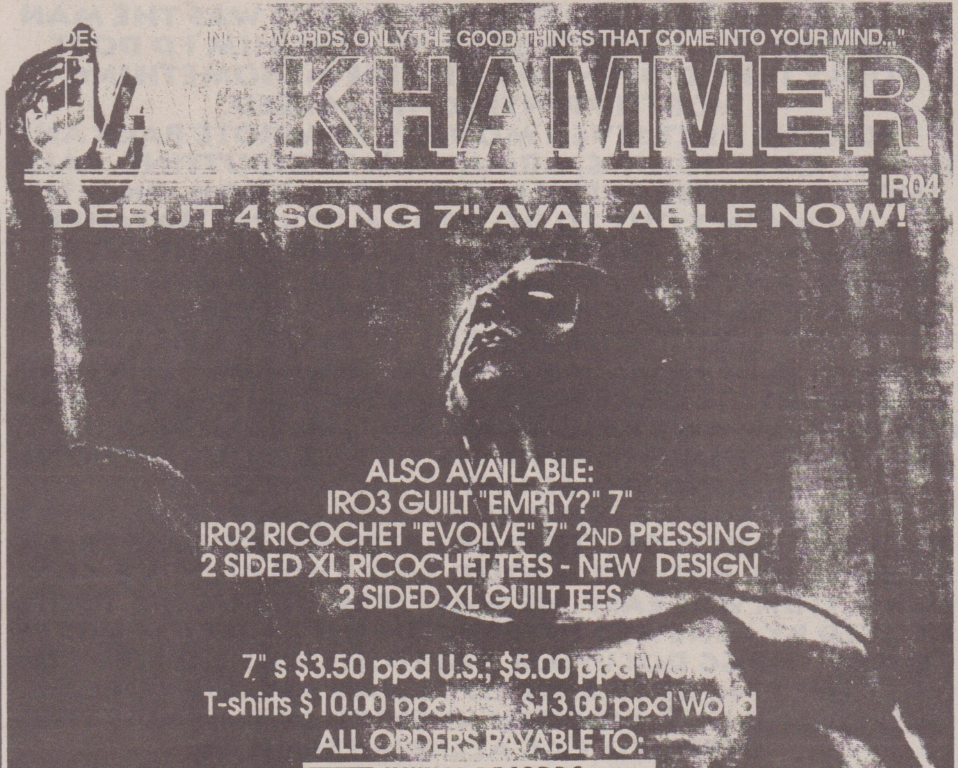

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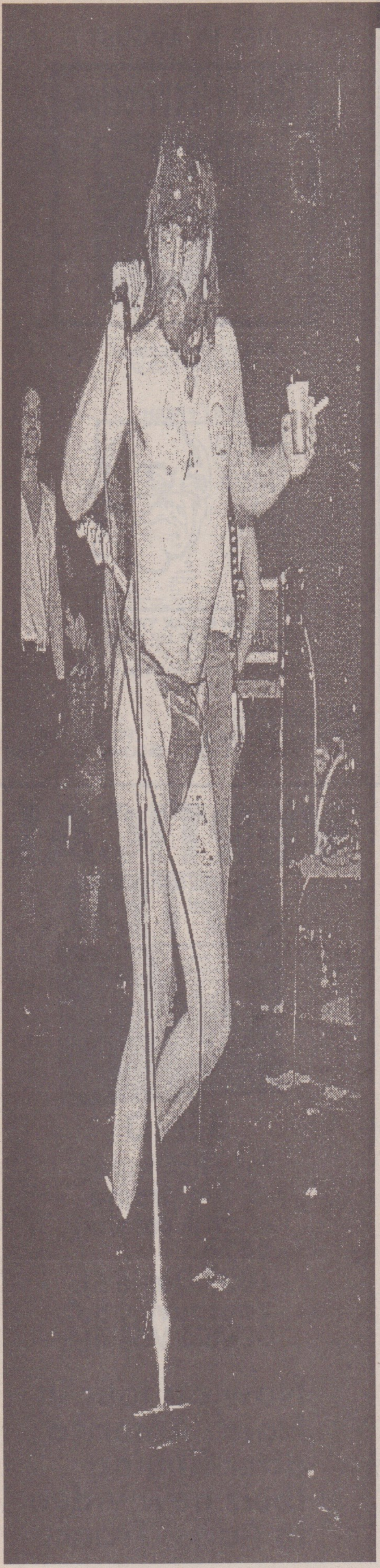


MAXIMUM GG ALLIN

.THE BOTTOM LINE IS, NO MATTER WHAT I DO, IT'S WHAT I FEEL. IT'S WHAT I BELIEVE IN.
- GG ALLIN 3/12/93

...WHEN I LEAVE TO GO ON TOUR, IT'S NOT ABOUT "I'LL SEE YOU IN SIX TO EIGHT WEEKS"... IT'S ABOUT THE END OF THE FUCKING LINE POSSIBLY. I TREAT EVERY TOUR LIKE IT IS TO BE THE LAST. BECAUSE ANY TOUR COULD VERY WELL BE THE END. IT'S NOT FAR AWAY I CAN ASSURE YOU.
- FROM LETTER DATED 11/20/92

SOMETIME IN 1992, I GOT A LETTER FROM GG ALLIN, ASKING ME IF I WAS INTERESTED IN TALKING TO HIM ABOUT HIS PHILOSOPHIES ON "LIFE, DEATH, AMERICA, ROCK AND ROLL, ETC..." FOR MY MAGAZINE NUTHING SACRED. AT FIRST, IT WAS THE LAST THING I WANTED TO DO. ANY INTERVIEW I'D EVER READ WITH THE GUY WAS PURE SHIT. NOTHING WAS EVER REVEALED, AND THE INTERVIEWERS WERE USUALLY STARSTRUCK KIDS TOO INTIMIDATED TO GO AFTER SERIOUS ANSWERS. BUT SINCE I HATED HIS MUSIC, AND KNEW NOTHING ABOUT HIM BUT THE TABLOID SHIT, I FIGURED I WAS THE MAN FOR THE JOB. I WROTE BACK, TELLING HIM I'D DO IT ONLY IF HE'D OPEN UP AND GIVE ME SOMETHING WORTH PRINTING. HE AGREED.

FOR THE NEXT SEVEN MONTHS WE WROTE BACK AND FORTH, QUESTIONING, ARGUING AND REBUTTING, CALLING EACH OTHER EVERY NAME IN THE BOOK. ONCE HE SAW I WASN'T OUT TO DO SOME MOCKING HATCHET PIECE, GG DUG PRETTY DEEP - AS MUCH AS HE EVER WOULD, ANYWAY. I DISAGREED HEARTILY WITH MOST OF WHAT HE HAD TO SAY, BUT FOUND MYSELF ADMIRING AND LIKING HIM FOR THE TOTALITY, THE FEROCIOUSNESS OF HIS COMMITMENT. THE DUDE DELIVERED THE GOODS - LETTERS WERE ANSWERED PROMPTLY AND COMPLETELY, ANY RESEARCH STUFF I NEEDED WAS IN MY HANDS WITHIN THE WEEK, SENT BY VARIOUS MINIONS AROUND THE COUNTRY. GG WAS ON IT.

BY THE TIME WE DID OUR MARATHON PHONE INTERVIEW IN MARCH '93 (THE DAY AFTER HIS RELEASE FROM PRISON), WE HAD HIT A SOLID WORKING GROOVE. CONVERSATION WAS EASY. HE WAS FIRED UP FOR HIS TOUR, EXCITED BY RENEWED INTEREST IN HIS CAREER SPURRED ON BY THE GG DOCUFILM HATED. HE WAS EXCITED TO GET THE EPIC OF TRANSCRIPT I HAD AMASSED ORGANIZED AND OUT. WE BOTH KNEW THAT THIS WAS THE DEFINITIVE GG ALLIN INTERVIEW.

WHAT FOLLOWS IS A FRAGMENT OF THE TRANSCRIPT THAT APPEARED IN NUTHING SACRED 6. EVEN IN AN ABRIDGED FORM, I THINK IT GIVES SOME SOLID INSIGHT INTO A MAN WHO, WHETHER YOU LOVED HIM OR DESPISED HIM, WAS ONE OF A KIND.

INTERVIEW BY JAY SOSNICKI, PHOTO BY PAUL HOLSTEIN.

THE GG ALLIN INTERVIEW PART I FROM LETTERS 7/92-3/93

MRR: The focus of most of the articles I've read about you is controversy - your music is generally treated as an afterthought. How come?

GG: It is the media who focuses only on the controversy. My performances are real life rituals set to feed off the many moods and sounds being created in my head and behind me. Those who are missing the sound and focusing only on what they see are the very narrow minded unimportant sightseekers that will end up being carried out in a stretcher or running to the fucking police like a bunch of fucking cowards. They do not belong in my world to begin with. Most people come thinking that they will see some kind of art spectacle or some social fucking performance artist being outrageous for the sake of applause or acceptance in certain circles - only to realize too late that they are caught up in the crossfire of a very brutal and bloody experience for real. Because I'm not out to make any fucking friends or fit into anybody's lame scene. I am my own scene. My lyrics and performances are who I am and they had better be taken very seriously. It's my therapy. I'll be the first to tell you, as I tell all my bands... I'm out there for myself only and you will follow me.

MRR: You've said that the government has interfered with your right to free expression, your lifestyle - but why should anyone be permitted to do *anything* they want? Why shouldn't you be held accountable if you knock someone around, or take a dump on stage and toss it at them?

GG: Because the way I see it, this land is mine to rape. You cannot put restrictions, laws, limits, boundaries on your mind, body, and soul if you are to remain in touch with your true primitive soul. When you walk into my environment, you are walking into my laws, the laws of the untamed animal. When I throw my body fluids at someone, they should feel honored to receive the communion of the rock and roll underground's highest power. It's not just "tossing my dump" as you put it. It's a communion of souls, a shared gift of power. It signifies a deep closeness beyond the flesh which most people cannot comprehend. Also, if you should be someone I go after and force your face into my crotch, you should consider yourself lucky to have tasted the temple of the highest power.

MRR: What do you get back from an audience when you perform?

GG: They are the target for my many moods and aggressions. I am the painter, they are the canvas, and blood is the paint. When I look out at them as a whole crowd, I only see the enemy. A mass of people I would like to see fucking dead. I don't know them, nor do I want to. I want to rape, beat, and torture them any way I possibly can. Only after the smoke clears and the broken bones are sorted out will the real supporters be intact. Those are the ones you take on as allies for the underground takeover and terrorism. That's how I separate the real non-conformists from the phonies who are there just to witness a freak show.

MRR: Can you give me some background on your early years... personal stuff, not professional? Do you have many close friendhips? Does anyone get close to you?

GG: I was born a soul out of control. A soul growing faster than my body could ever keep up with. My grandmother on my father's side was a full time whore. My grandmother on my mother's side was raped by her father as a child, she in turn treated my mother like a prisoner in her house until she escaped at age eighteen to marry Merle Allin Sr. On August 27th, 1956, in cold dark poverty in the wilds of New Hampshire, I was born Jesus Christ Allin, named by my father. My very first memories on this planet are beatings, burnings, being held at gunpoint, kidnapped. (At one point) Merle Sr. dug graves in the cellar where he had been planning a Allin family suicide. That was the environment I was born into - what most clinicians would term as an onset of psychosis, I just knew as a way of life. But I do not to this day blame anybody for who I am. If anything, I want to thank them for creating a powerful individual in me at the very start of life. I was very withdrawn (as a child), but always felt superior to others around me. Before rock and roll became my weapon, I could feel the music being created in me from the built up rage. I had no desire for friendships, I only wanted to be by myself. I had to fight a lot, because when I blew up I was so out of control it would take five or ten kids to hold me down. As for letting anyone get close - never completely. I married once, I thought it was love. It was a mistake. But I learned at an early age not to do it again. I am not capable of love, which I look at as a very positive thing. Love, friendships and relationships are for the weak. I take everything I obtain in this world and invest it back into myself only. It makes me more powerful and a better warrior.

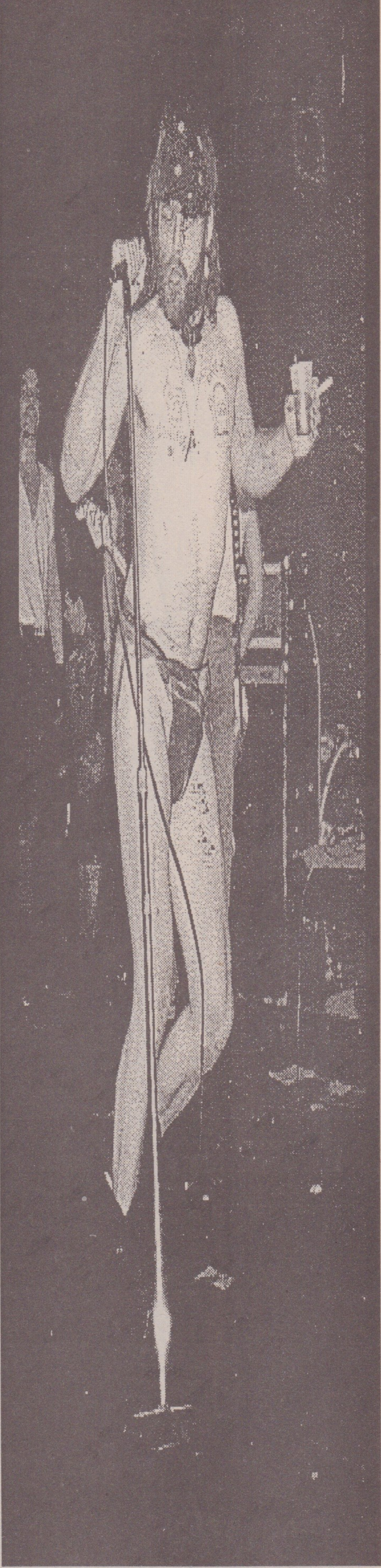
MRR: What needs to change with regard to how the prison system works?

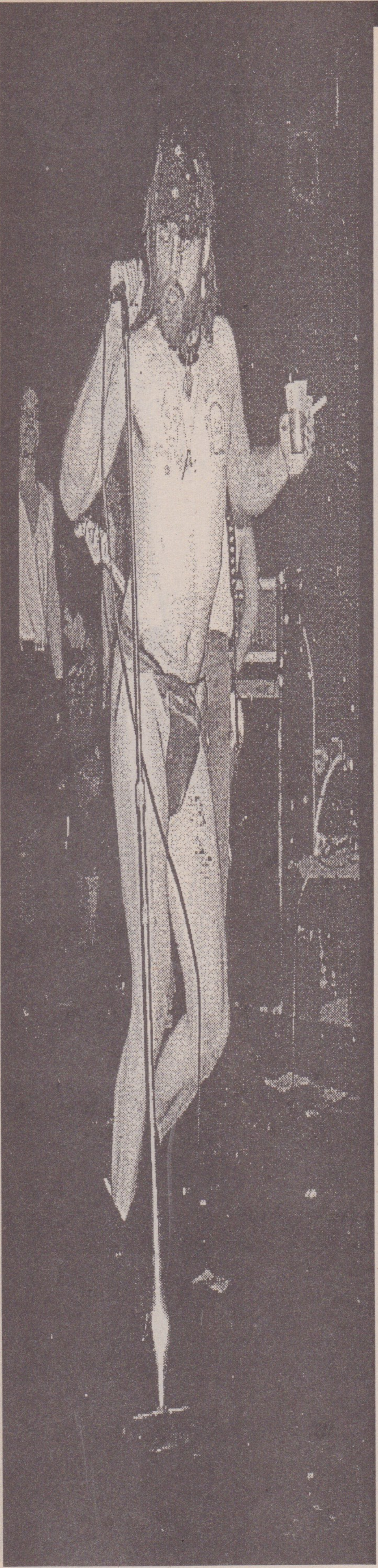
GG: The only way to change the current prison situation is to break down all the correctional facilities and let the prisoners go free again. You cannot deprive a man of his liberties. It will do nothing to correct him or conform him to a society he has nothing in common with. Prisons only cultivate criminals.

MRR: What books do you read? How do you keep your body and mind active while inside?

GG: I do not read books in here, I prefer to write my own. I'm always using my mind to plot future revenges and strategies to use for the next time I'm released. I also continue my self-mutilation for inner toleration. Late at night when the lights go down and I'm alone in my cell, I then do my rituals of pain, power, strength and endurance. I cut myself with razors and drink the blood. It is very important that I never let go of that self torture so as to keep my levels of tolerance high for the battles of the future.

MRR: Your fans: Are you in touch





with many of them? Do they write to you about their problems? Treat you like some kind of guru? Any psycho fans who you can't shake?
GG: I get a lot of mail from people all over the world. Sometimes it's hard to tell the sincerity of the person through a letter, unlike a live show where you can easily weed them out. But most of them follow me because they know that I'm fucking for real in a world full of frauds, phonies, and imitators. I am the fucking terminator. Most of today's so called alternative bands are only using the underground label and venues as a stepping stone for their own capitalistic gains and commercial sellouts. Those are the very people I am out to fucking destroy. Those who know me or have had the guts to witness one of my rituals knows exactly what I'm talking about. I'm taking rock and roll back to the danger zone where it belongs and where it will continue to be a threat to our society and government as it is meant to be. The real fans know they can put their faith in me because I am the voice of the real outcasts and rebels. And as for the psycho fans - I have much more in common with them...
MRR: What is truth? Family? Religion?
GG: Truth - the harsh conflicts of my rock and roll mission for which I am willing to kill and die for. Family - Me, myself, and I. Religion - I am master of the temple, the ruler of my body, mind, and soul. I am God, Jesus Christ, and Satan.
MRR: What role does fear play in what you do?
GG: You must be confronted with fear to face it and beat it down. I create fear in people because it demands reaction. Because only when you unconditionally seek death and enter each day with the reality that this could be your last, only then will you be in full power of yourself and defeat all the fears that in the past had crippled...
MRR: Do you think you're approaching the end of the line?
GG: No. I am tireless. Every incarceration opens more doors and wars in my head. Being locked up generates more animosity and vengeful feelings towards this society. My mind is always expanding and I feel with this next time out I am ready to take things even further. The music industry and the underground situations the way they are now are giving me my greatest challenge. I will be dead before I ever even come close to being tired. I'm an endless source of rage and fire. I'll know when the time is right for the last bloody mutilation.
MRR: Without outrage, without music, who is GG Allin?
GG: I do not set out to outrage just for the sake of outrageousness. The music, stage, and rituals are the balance that keep me from going out on a fucking killing spree. Without these outlets I would be like a walking atomic bomb waiting to explode. Nobody ever knows what mood I will be in, because just like a snake, you cannot read me. You had just better hope that when you do come around me that you don't pull the wrong fucking triggers. If you do, you will more than likely get a show right on the spot and right in your fucking face... and it will only cost you your flesh and blood.

LETTER TO GG ALLIN FROM JAY

GG:

First batch had some cool stuff. One question though. If your life is one of complete lawlessness and you despise all people, why play rock and roll when you might opt for a career in say, mass murder? I think you're much more a part of the system than you'd like to believe. If you didn't need human contact, an audience for what you do, you'd live out in the woods somewhere. If you didn't want media attention, you'd never do interviews of any kind, yet you're the single most overexposed performer I can think of in the underground press. Yeah, you've broken laws, gotten busted, blahblah, but you never go the whole way - otherwise you wouldn't have reneged on the suicide show. Your act is just as much a part of "showbiz" as the Rolling Stones - you just have a more select appeal.

Most important - I believe that you're as committed to you mission as you say you are, but we're not doing the interview we set out to do. I know you're a real hard ass and all, but what can you tell me that you've told no one else? Your answers to the questions were total schtick, really contrived. You can't be immune to love, loneliness, and all the other stuff the rest of us mortals experience. So let's quit fucking around. You're one of the featured interviews for NS #6, and I want it to be fresh - no sense in flogging the same old shit that happens in every GG interview.

With regard to your last charmer of a message - If you're the "real motherfucker", then you won't be too chickenshit to deal with me as a real person rather than your image as a punk icon. I ain't impressed. Take Care... Jay

DISPATCH FROM GG ALLIN

Jay:

Look fuckface, if this interview is not going the way you had planned, well that's just too fucking bad. I'm not going to transform into somebody that I am not for you or anybody else, or tell you things I just don't fucking feel. I do not ever feel lonely, nor would I in any way consider surrendering any part of myself toward love or relationships. So if you expect me to tell you I feel lonely, etc, etc, then you are interviewing the wrong fucking man. I've spent the better part of my life in jails, hospitals, prisons, Greyhound buses, and being a fugitive from justice. I do not now, nor do I ever feel the need to slow my pace.

The only human contact I am lonely for is the confrontational assaults I inflict upon others or my sadistic adventures with whomever decides to take a chance by

putting themselves on the GG Allin alter. I could very easily live in the woods in solitary confinement if I had to, because that is where I grew up. But the reason I choose not to is because I cannot internalize my fierce emotional wars nor do I want to. It is only "entertainment" if one sees or hears of it as such from a safe distance. But it's a bloody fucking price to have to pay to find out just how fucking brutally real this therapy is to me.

I had a New York City police officer tell me one time while he was arresting me that what he had seen me do on stage had sickened and disgusted him more than any murder scene that he had ever had to deal with. That fucking made me realize right then and there that I was doing the right thing.

The reason I chose rock and roll for my weapon is the mighty fact that rock and roll has gotten me through life. Its been my companion during times of seclusion and confusion in the early days, and its been my ally in times of brutal retaliations throughout my entire life. It is my tool for revenge and a beat of annihilation for my inner demons. I'm not into it for money, fashion, acceptance, or major label importance. I'm in it for real. Because rock and roll has always stood by me, then so I'll stand by it.

And fuck the media! You ask why I seek media attention. I do not - media attention seeks me. But just as I do not seek it, I also will not shun it. Because it is important for me to get my message to the masses to make people aware of the seriousness of my mission. Because you first have to fucking grab somebody before you can destroy them. But the bottom line on the media is that it's on my terms only. So it's not about fucking showbiz. Maybe it's because showbiz surrounds you that you perceive me to be a part of it. That is the farthest thing from my mind. I'm out to destroy showbiz.

Also, you are fucking ignorant to the facts of why I could not commit suicide on stage in 1989. If you understood what went down, you would know how much of a fool you are for even making that statement. I eluded the United States Secret Service who were tracking me down for well over a year. Not an easy task, let me tell you. I was snitched out by a previous bandmate whom I fired when he did not live up to my expectations in the band. So he fucking gave me away. So on October 31st, 1989 I was locked up in the Ann Arbor county jail in the suicide observation unit with a camera on me twenty four hours a day. So now you know why it didn't come about. When they put me back in a cell in one of the blocks, I often considered suicide but then realized that at that point it was no longer on my terms, so instead I vowed to fucking fight the system. Because they are afraid of me and what I stand for and they know that even after doing all of this time, and all of the head games, etc - GG Allin is more fucking dangerous and powerful today than when I first started out. I thought in '89 I had reached my peak and it was time to move on. But what the Michigan Department of Corrections has done to me backfired in their faces. This sentence has not only enhanced my rage, it also set my peak to a higher, more escalated level of terrorism.

Furthermore - I am a fucking genius. I do not give a fuck to be "rounded out". The only energy of focus for me is the rock and roll revolution I will create and lead. Maybe that's why this interview does not please you. Maybe you thought you'd find some sort of weakness in me to expose - wrong again pal. I don't know what the fuck you thought but this is the way it is. If you don't fucking like it, go interview someone else. This is as real as it gets. GG Allin

PS - We can end it here or we can roll on...

GG ALLIN INTERVIEW PART II
PHONE TRANSCRIPT 3/12/93

MRR: You sound pumped - kind of like you're glad to be out of jail (*Laughs*).

GG: I'm fired! I got out of that motherfucker yesterday, I got three million fucking things I'm trying to do. It's pretty amazing. I'm out... and I'm ready.

MRR: You're not wasting any time getting out there, that's cool. I think it would blow people away to see how on top of your business shit you are...

GG: The thing is, I've never done a tour before 1989. My tours consisted of a Greyhound bus, no band, and maybe three fucking shows. So it wasn't like I was on the phone booking these gigs. You know, kids would write to me and say "I can get you a gig at Al's Shithole". That's cool, get me a band, I'll be there. As far as the tour that I did in 1992, I didn't book it, I didn't have anything to do with it. I tell my people, call me, let me know where we're playing, put me in the fucking van and let's go. I don't want the responsibility of that.

MRR: Well who handles it all then, the catalogues and such...

GG: My brother does it, he's my bass player. If it wasn't for him, we wouldn't even be doing this tour, believe me. I'm not a good public relations man, I can't talk to these club owners, I'm not gonna kiss their ass. If I call them up, they're not gonna book me. So I'm on top of what I gotta do, yeah, but I don't give a fuck about being on top of the business part of it. It doesn't concern me.

MRR: Have you made a living doing what you do?

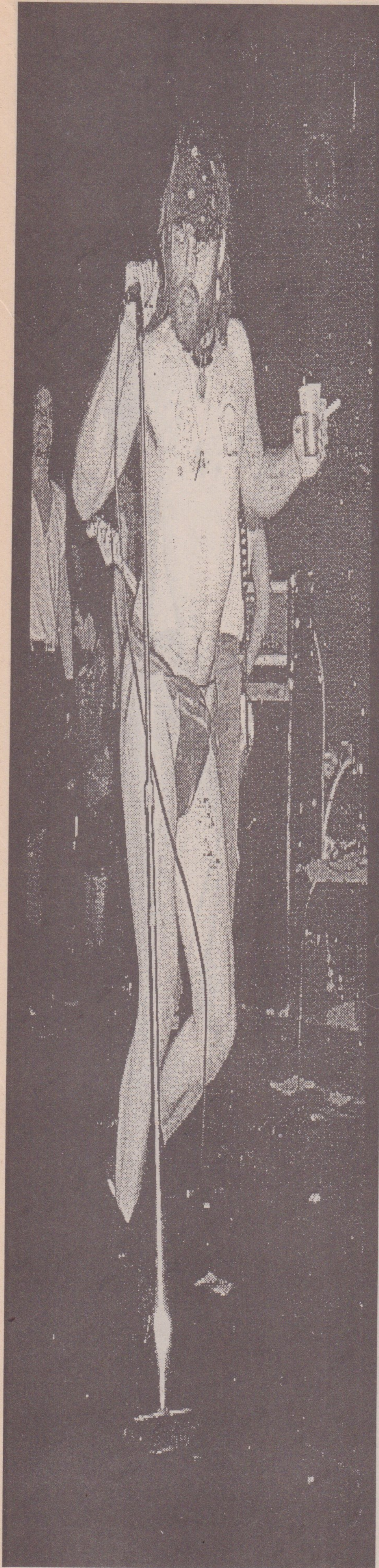
GG: Well, I've been in prison for four years!

MRR: Yeah, but from your records and merchandise?

GG: Well I don't pay rent, I live with people, I buy bus passes and sleep on the Greyhound. I can make a living because I don't put myself in a situation where I have to pay out a lot. I don't have any bills, all I've got is my suitcase, and I can up and go. So I can make a living on fifty dollars a month, I mean, what do I need? I steal whatever I gotta get, you know...

MRR: Has there ever been a time when you were tempted to settle down? Get married again, have kids?

GG: Not at all. I been married, I got a kid, I have no desire for that at all. The one thing I exist for right now is my band and my



mission and what I gotta do. I got girls all over the place. When I do this tour, I'll be fuckin', getting sucked and doing whatever with whomever. But I've no desire to stay with one person.

MRR: What kind of women do you usually get?

GG: I like real sleazy ones. I like to go to sidestreet bars, or a strip joint, or a whorehouse. You know, the younger the better, cause I gotta find the right woman that's gonna let me do whatever I wanna do.

MRR: Do you get a lot of princesses? Rich girls who think your lifestyle might be dangerous or exciting?

GG: I get 'em all. The problem is, a woman will want to be with me until she's with me for a little while, and then she'll realize she's in over her head. Because I tell 'em straight out - don't get fucking near me unless you're serious. Because I want blood and I want it all. Once you come in, you can't go out until I get what I want.

MRR: Are you in touch with your kid?

GG: I haven't seen her for like four years. I kind of had a restraining order out on me by the mother and her mother. It was just a really bad scene. When she was born, I was living with them, but the cops were coming over every night, and they threatened to take her away. Y'know, here's a kid in the middle of fucking combat, shit flying everywhere. It was just a mess, so I, you know...

MRR: Was this your wife?

GG: No, I met her at a show, got her pregnant, she had an abortion, then she got pregnant again when she was eighteen... She just said "Fuck it, I'm gonna have it...", so I said fuck it, go ahead.

MRR: Do you pay out support and stuff?

GG: No, it's cool as far as that goes, they just wanted me gone. They didn't want me to pay anything.

MRR: Do you miss her?

GG: Well, you know, it might be kinda cool to see her, I guess she's six now. But the correspondence is just, uh...not welcome. Fuck it, I got my life to live. She's got the blood of GG, she'll be alright.

MRR: Getting back to the letters, you talked a lot about your rock and roll revolution, but you never really elaborated on what it was...

GG: Well, what has rock and roll become? I *had* to get out of prison! There is no underground anymore. I *am* it. You've got to go out there, you gotta disrupt justice, you gotta fuck up the music scene because the music scene is so fucking lame right now. This is why you gotta build an army.

MRR: Yeah, but let's face it man, what you do is pretty marginal. Revolutions need people. Lots of people.

GG: There are a lot of people that want to be a part of it. Obviously. I got tons of mail. Maybe it's talk too, I don't know. I think that you can take a bunch of people, and rock and roll can make a real army out of it. I disagree with you there.

MRR: Well okay, let's say you have an army of followers, what the fuck can you realistically do with that.

GG: You can do enough damage to get the word out. You can go out there, fly a fucking helicopter over Lollapalooza and drop bombs, that'd be cool...

MRR: Oh come on, man...

GG: Why can't you do it?

MRR: You could do it, but how would that further your cause?

GG: I could send somebody out to do it for me. And so what if I do it and they send me away?

MRR: Because then you wouldn't be out performing or making records anymore!

GG: Are you kidding me? I made more records in prison than when I was free! I made records over the phone. I'd rather be out playing live, cause I can fuck more people up...

MRR: Realistically, honestly, would you just arbitrarily kill someone?

GG: I think I could. I definitely could.

MRR: But *would* you? *Why* would you want to?

GG: If I played a tape for an A&R man and he told me he wouldn't sign me, I would have no problem blowing his fucking brains out...

MRR: Why haven't you done it yet?

GG: Maybe I will. I haven't reached my peak yet, Jay, give me a little time here...

MRR: Okay, okay, let's move on. What are the bands that you respect right now?

GG: I don't know, because the only thing I've heard in the last few years is slamming doors. I read the zines, people send me shit, I know what's going on. There's really nothing that I've seen. Most of these bands will tell you right out that they're singing about fictional things. They *are* into it for shock value. I'm in it for real. To me, it's not just the tour... it's the way it is. It's life. When one tour ends with the band, I go on to something else. It's always a tour. I can't stop.

MRR: How long has your brother been with you?

GG: Merle's just been with me in the Murder Junkies, he hasn't been with me the last ten or twelve years. Like I said, before 1992 there were no organized tours, just three or four shows. We got lots of shows booked for this tour, and there's a good percent that we're not gonna play. For one reason, I'm probably gonna be in jail at least seven or eight shows, I'm probably, realistically, gonna been in the hospital at least twice. So there's always gonna be a cancellation. You take it one show at a time. When I'm out of jail, we pick it up where it is...

MRR: Don't you think to get your message across it's better to not end up in the pokey? This seems kind of unproductive.

GG: Like I said, I don't want to compromise, and I want it to be... lawless. They gotta let me out, right? I'll get some bail money...

MRR: You know what I'm saying - if someone comes out who's a real hardcore fan it sucks if they don't get to see you. Those are the people who are keeping you out there.

GG: Well if they're a real hardcore fan, then

they're gonna understand they better see me when they can. I'm not gonna say, well tonight I'm not gonna do this because we need to be here tomorrow. Whatever I feel at a certain time is what I've got to do. Most of my people understand that. When we were out in San Francisco on the last tour, I ended up in the hospital. We stayed in town, the doctor told me I wouldn't be out of the hospital for two weeks. I just pulled the fucking plugs out of my arms, walked out of the hospital, and we did the show. It was four days late, and I had a fever of 102, and I'm drooling and puking all over myself. But I said the show's got to go. We played, and the tour went on.

MRR: There's a real parallel here between what you do and the original blues guys. That whole notion of lifestyle being indistinguishable from the music.

GG: That's cool. I think a lot of true believers of their own music, you have to live it. I have to feel it. A lot of times I won't have any lyrics, I'll have a Budweiser box and I'll be writing down lyrics while the band is playing. Just whatever comes into my mind. I never want to plan anything, I just want to take it as it comes.

MRR: Let me ask you this. You said in your letters that there's no one in your life that you depend on.

GG: Absolutely.

MRR: Well, what about your brother? That's gotta be tight. He takes care of your business...

GG: Well if my brother calls me up tomorrow and says he's quitting the band, fuck it. I don't know if he's gonna be in the band next week, or if there's gonna be another tour. I don't depend on anybody.

MRR: Yeah, but is he the do or die person in your life? The person you're closest to?

GG: Well, I guess we're close in a sense, but not like a lot of people might think. If he's on tour and I get arrested, he'll make sure he gets me out of jail. If I'm in the hospital, he's gonna make sure he waits for me. Y'know, in that sense, yeah. But it's not like, let's get together or whatever, he's married, he's got his own thing, whatever. Outside the band we don't communicate much.

MRR: Yeah, but you love him though, right?

GG: Mmm, well, I don't think it's important to have to love anybody... that word, really... what is it, you know? The only person I really love is myself. You got parents, you got a brother, and whatnot, but that don't mean you gotta love 'em.

MRR: Well okay, but... we're talking right now, you seem like a nice guy, we're communicating -

GG: Yeah, it's happening...

MRR: So I just find it hard to believe there's no one in your life that you love, you know?

GG: Yeah, but I might stab you in the back if you got five dollars I want. Basically, I'll do whatever I gotta do to get what I want. If I gotta be a nice guy to get something out of somebody, fine. If I don't I can fight. If you're cool with me, I'm cool with you. If not, then I'm gonna be an asshole.

MRR: Are you in touch with your mother and father?

GG: Well, you know, I got so many of them...

MRR: Right. Are they up on what you do?

GG: Well, they read the newspaper, they see TV, so they know what I'm up to. Of course they don't *like* it, but I don't care. Merle's in touch with my mother, anyway. My Dad, he lives in the woods somewhere, I don't know what he's doing. But I don't feel the need to be in contact with them.

MRR: Okay, check this out. I met this dude whose brother was in jail with you, and this cat says that you insisted on being in solitary...

GG: Nah, that's bullshit. I mean, I got put in the hole a few times for fighting...

MRR: Well, the dude was like "GG is a wanker, he wanted to be locked away where he'd be safe..."

GG: *(agitated)* Why don't you call the Jackson State Prison right fucking now and you ask them how I left. I was in main population this whole motherfucking year. In fact, when I left, motherfuckers in there made me a cake shape of a fucking *bomb*. Every fucker in that rock was standing in line to say goodbye to me. So why don't you tell that motherfucker if he wants to call me a wanker, I'll take him on anyplace any fuckin' time, and I'll kick his motherfuckin' ass. Because that's bullshit, anytime someone calls me a wanker, he's an insecure son of a bitch, because anyone who says that shit don't know me.

MRR: In one of your letters you told me you prefer writing books to reading them. What books have you written? Complete books.

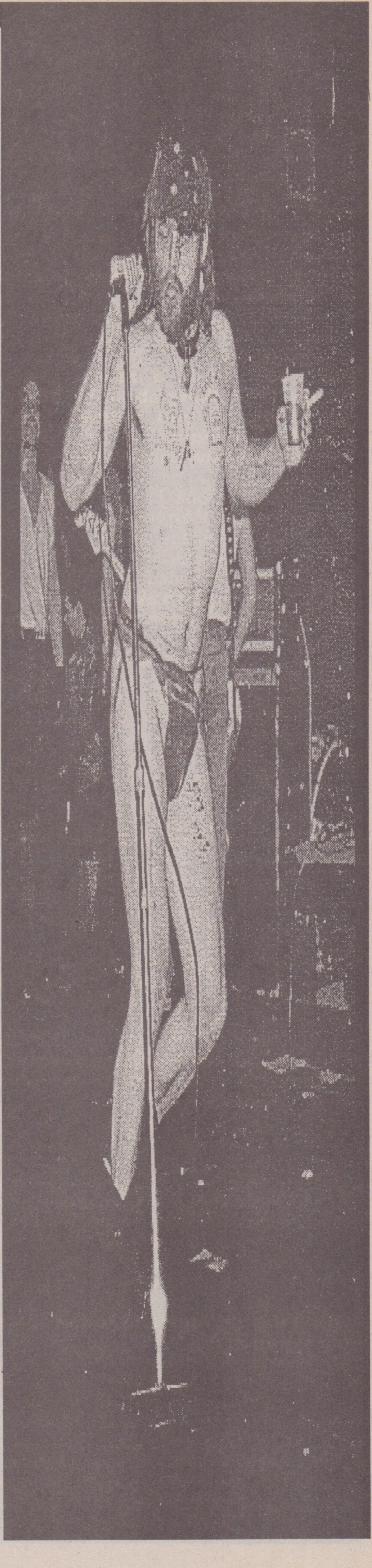
GG: Uh, well, I've written a lot of short stories, I've written a lot of things from... Basically, I'm working on my autobiography with another guy right now. So it was mostly just things from my past. But I wrote about two albums worth of material, things I'd been through in there and before. I mean, for the eleven months that I was on parole it was just nonstop. It was jail, hospital, jail... It was a pretty intense eleven months before they sent me back.

MRR: Can you be a little more specific about the ways that you're fighting the system - this is another thing you talk a lot about in the letters, but you don't seem to be making any changes. You keep ending up back in jail.

GG: *(agitated)* Well, what are you saying? That I shouldn't do it? I should compromise?

MRR: Not at all, I just don't see what you do as fighting the system. I call it being stubborn.

GG: Yeah, but I don't run. Anybody that's outspoken, they're always gonna try to put you down. That's why you gotta build up an army. I'm not gonna compromise just because they're gonna put me in jail. That's what they want me to do. I'll do my time, get back out, and get back to it. Just because I'm in prison don't mean I'm broken. It doesn't mean I can't say hey - I've got a voice, I'm gonna use it. They're gonna have



to put me in the fuckin' electric chair to shut me up, because in prison or out, I'm still gonna be the same person. I've done almost three years, and I'm more pissed off now than I've ever been. This tour is *it*. This motherfucker is gonna be brutal. And they think every time they put me in prison that that's gonna change me?

MRR: I just don't understand why you feel violated. If you want a lawless environment, yeah you're free to *do* it, but you can't expect to not get busted...

GG: Well who are they to say what's right and wrong? Who are they to say their values are right? Who are they to set laws anyway?

MRR: This isn't a moral issue, though. I'm talking about taking responsibility. If you already know what the consequences of your actions will be, how can you feel violated?

GG: (*agitated*) Don't I have freedom of speech, freedom of expression? Why can a stripper get up onstage naked and not get arrested? Is it because I'm ugly, or because I stink, or I'm a...fucking freak?

MRR: Well probably because there's potential for people to get hurt...

GG: People come to my show for confrontation! Fuck the cops! I've gotten hurt as much as anyone else, self inflicted or not. If a motherfucker is coming through a door and there's a sign that says "Enter at your own risk", that's exactly what that sign means. I don't feel that the police have the right to enter that club anyway. That's not their place.

MRR: How do you deal with skeptics?

GG: Anybody who does not believe me, I tell them one thing. Come to the show. See for yourself. *Believe* me, they will believe when they're gone.

MRR: Okay, hypothetical question. If some big record company dropped a shitload of money on you tomorrow, how -

GG: (*agitated*) I'd take it! Why wouldn't I?

MRR: I'm not saying you shouldn't. But how do you think that would affect your lifestyle?

GG: Not at all, because I don't know how to live any other way. Maybe I could fly somewhere, instead of taking a Greyhound. Wouldn't matter - I'm still gonna have my own seat because I'm still gonna stink if you sit beside me. I'd take the money, probably get a higher class bunch of hookers, that's all, or maybe a better set of drugs. I might even give some of it away, I don't give a fuck...

MRR: Why did rock and roll become your weapon?

GG: I grew up in a small town... At an early age I was beating on chairs and wrecking things around the house, it was just uh...it was rock and roll. I was into the New York Dolls, MC5, Screaming Lord Such. I listened to so many different things. My father was into old country and western, my mother was into Nancy Sinatra or whatever was on the radio. I think the very first record that I ever heard was a Johnny Cash or Jerry Lee Lewis record. But I've been in bands as long as I can remember. I think even in the third or fourth grade I was in a band, only it wasn't a band, it was just a bunch of guys...

MRR: Banging on shit.

GG: Fucking shit *up*. That's what I thought rock *was*. I never got involved for the money, or the chicks, or the fame, I got involved cause, hey, here's a chance for me to get up on stage and fuck shit up because I feel like it, because I don't like these fuckers, and here's my way to do it.

MRR: Would you make a country album?

GG: I did.

MRR: A country record?

GG: Well, I was in Florida last year, and my intention was to go into the studio with a guitar and do this kind of sit down thing. And all these motherfuckers were bringing all this equipment in, and I said no, this is not going to work. Fuck all this. So I went out and got drunk, picked up some bitch, came back a while later and just started playing. Uh - I don't know, it's hard to explain. It's a lot of different influences in there, but it's very different from what people would think. But it doesn't matter, cause I'm not gonna put out the same record every time.

MRR: See, I haven't heard any of that stuff. I've just heard live tapes of your shows, and that's ALL hardcore.

GG: If you go back, and listen to say, Eat My Fuck, you'll hear the most deranged sounds, the shit just comes out of nowhere, cause everyone's fucked up, and no one knew what they were doing. I don't think any of my records sound the same. At all. I've always had a different band, always going through different things. I've always had the same attitude, but I think every record has its own personality. Mine.

MRR: Okay, man, I think we've got a pretty complete interview here.

GG: Yeah. I think between our letters and our conversation, even though we may not agree on everything, I think we got some issues out, and hopefully it'll enlighten people.

MRR: Yeah. The article is called "Maximum GG Allin"...

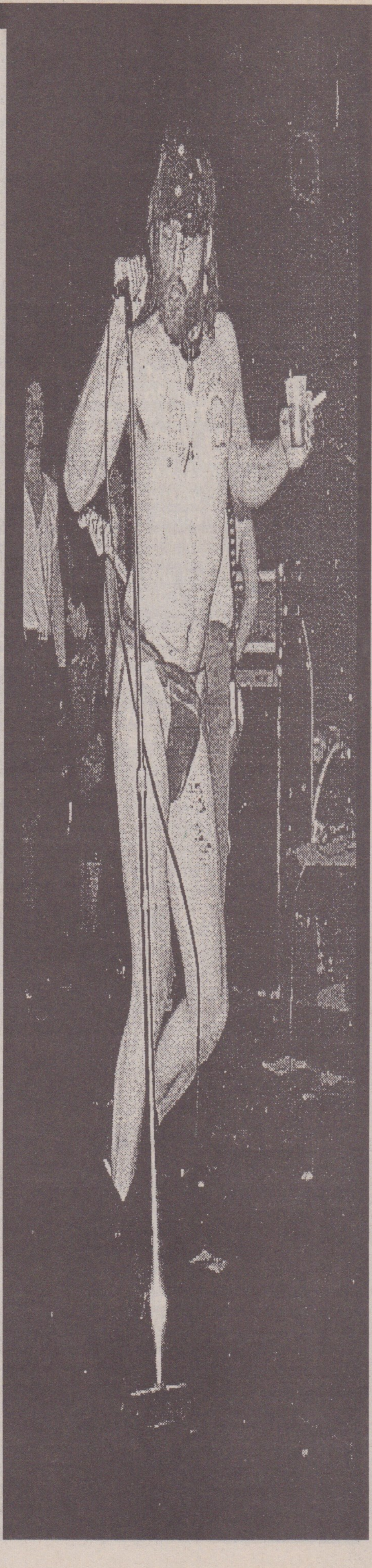
GG: Well, I wanted to come up with something different too. I do so many interviews, and people ask the same fucking questions and it's like - come on! Let's get somebody who can provoke something. Let's talk about something other than *why do you shit onstage*? It goes beyond that. So I think we probably do have something, and I'm looking forward to it.

MRR: Me too. Pleasure talking to you, man...

GG: Hey Jay, I'll see ya.

MRR: Later on...

JAY SOSNICKI IS THE EDITOR AND PUBLISHER OF NUTHING SACRED MAGAZINE. FOR INFORMATION ON SUBSCRIPTIONS OR BACK ISSUES, PLEASE SEND A S.A.S.E. TO: NUTHING SACRED/ PO BOX 3516/ LOS ANGELES, CA 90078.



THE UNKNOWN

THE UNKNOWN were brought to my attention through a recent review in MRR, and after having got hold of their tape from the singer Ken, I thought that an interview might be a good idea. Due to the expense that a face-to-face meeting would entail this interview was performed using two great postal services!!! Interview by Richard Cocksedge.

MRR-How about a brief history of band, you know the usual sort of stuff.

K: Well, 'the history of The Unknown' may seem quite drab but here goes... We formed in 1989 and since then have gone through 2 drummers, a guitarist and two demos. Peter and I are the two surviving originals. Wayne plays drums and Mike is our guitarist. This line-up has been around for almost 2 years. In that two years we've become a totally different band incorporating Mike's writing style which is far from our old guitarist's. Everything is going quite well nowadays with the new stuff and a great response its getting.

MRR: The review of your tape in MRR likened your sound to The Descendants and East Bay pop-punk—would you agree with that description, and if so was it a conscious thing to create that sound?

K: Hmmm...I guess the description is pretty accurate but it just kinda came out that way, so no, it wasn't a conscious thing. We're not trying to be the Descendants or anything like that. Its different out here to be compared to East Bay pop-punk that it is there. Here in Cleveland that kind of style isn't really that big, or what I should say is, not many bands have that kind of punky pop sound, so the people just aren't there. The only conscious decision we made was to try and create an upbeat, fun, energetic sound, something to reflect us as we are. As far as we go, we all listen to different stuff, and the best thing for us to play is what Unknown sounds like (boy I bet I'm building the curiosity now!).

MRR: The aforementioned review also said that the $7 price tag for the tape was too high—what would your reply be to that?

K: Ah!!! All we wanted to do was make the money back that we put into it. That's it. The guy that reviewed the tape probably gets hundreds of bands that he's never heard of and says "why the hell should I shell out $7 for these nobody." I can understand his viewpoint, but we think the tape is worth $7, six for the actual tape and buck for mail. Difference of opinion, I guess. Its not like we're making any money, that's not the point, we want to get back enough to go ahead and do another album.

MRR: How would you describe your local scene at the moment, is it thriving or just hanging on in there?

K: The scene here is pretty much dominated by two groups, "Pearl Jam and the Red Hot Chili Peppers are punk rock" or "Integrity and straight edge is the shit." You can't really call that thriving. There are some people out there, though, that are really into the scene, really into the music. Those are the people we love to play for. 50 of those kids beats 500 with Pearl Jam shirts on anyday. You know they're really into it and it's not just cause their friends do it.

MRR: It seems through reading MRR, Flipside and Fizz that the West Coast is quite a good place to be—would you ever consider moving out that way or are you happy in Ohio?

K: Yeah, the West Coast seems pretty neat but we're content here in Ohio. I know a kid who lived in the Bay Area for a while and he told me the cool thing to do at shows was to spit on all the bands while they played. Maybe we're not punk enough but we'll stay out of spitting range here in Clevo. It's also good for other bands. What good would a national scene be with everyone in California? I just helped book a band from Milwaukee to play here in a DIY kinda thing. When that kind of thing happens it's really great to be where we are, to be able to help out, ya know?

MRR: Serious time now: after six months of Bill Clinton, do you think he has made a difference or are things as bad as ever?

K: Aw man...I don't know, we're not very political, ever. Two of us weren't old enough to vote. He seems like a moron to me though, always changing his mind and backing down from his decisions. He looked like a used-car salesman, talked like one too, so I never did like him. I thought Perot would've been an interesting kick in the ass though.

MRR: People are obviously gonna flock to buy your tape now, but when will they be able to see you play live?

K: Well, this interview won't be out before our "Change Tour" in August 0f 93 so maybe people will already have seen us by the time you read this. We like to play anywhere, especially outdoors, so we'll be around...Pittsburgh, Chicago, Cincinnati...who knows.

MRR: Any last words/thoughts?

K: WRITE US!! The response we've already gotten has been great! Hell this interview was conducted across the Atlantic Ocean, that's pretty cool. We'll answer anybody, plus we have a newsletter type thing, and all kinds of neato merch. Thanx to Richard from Wales for conducting this interview, we really appreciate it.

The Unknown: 4080 Woodside Dr., N. Royalton, OH 44133, USA.

Are you surprised that some-one still wants to interview you about the Ruts? Segs Jennings I'm not surprised, no, because we were a fan-tastic band! Actually I've found there's been a lot of interest in us lately When I'm talking to people in the dance market there's

Ruts

It is now 13 years since the Ruts single Babylon's Burning hit the British top ten, and nearly 12 years since the tragic death of their lead singer, Malcolm Owen So little has been written about the Ruts since that time that we thought it a good idea to contact the ex-members to discuss the band Firstly, if you are unfamiliar with them, a brief, unbiased! resume might be warranted The Ruts were one of the most, if not the most, powerful and innovative band to come out of the post-punk era From the humourous rant of I Ain't Sofisticated to the reggae cross-over of a song like Jah War, their musical integrity always shines through And whereas a lot of their contemporaries from that period now sound dated, the Ruts *still* sound fresh and exciting setting the rare example of how to write and record songs that last The following interview took place somewhere in deepest Briston with Dave Ruffy and Segs Jennings the drummer and bass player of the Ruts, respectively

interview Chris Jones

actually a lot of respect for the Ruts. So I m not surprised that anyone wants to do an interview from that aspect, it s just that no one else does. **MRR: When, where, and how were you formed?** Dave Ruffy: Paul Fox and myself were playing in this band called Hit And Run round about 75 and 76. I d met Segs about that time. He was sort of a roadie. It was a good laugh. We did quite a lot of gigs. Malcolm was a friend of Paul s who he d known for years. We all knew a lot of the same people. Then the punk thing came along and we all liked this music and thought we can all do that, sort of thing. Malcolm was D J ing a bit at the time, doing a few bits and pieces, ducking and diving. We talked to Paul about getting a band together. So the first Ruts line-up was me on bass, though I was playing drums with Hit And Run, Paul Mattock, who was like the songwriter in Hit And Run, was our drummer, Paul on guitar and Malcolm singing. Our first gig with this line-up was at the Target on the A40. We played 4 songs inbetween the set of Hit And Run. The Target was a big pub with

loads

of bars and they were all busy. When we played everyone came flooding in to watch. It was a good vibe and sound. Then we did another gig at someone s wedding (much laughter). There was a bit of a vibe in the area about the Ruts then and the Hit And Run band were getting pissed off about it. Paul and I then discovered there was a rehearsal. So we went down to this rehearsal and it was all quiet when we got there. Then we 6aw there was another drummer there and another guitarist. They said they d been offered a one-off single deal with Aristola to do a disco version of Greensleeves. They were really serious and said you re either in the band or out of the band. So we said OK- see ya. Paul Mattock decided to carry on with Hit And Run, I moved onto drums and Segs joined us on bass after a couple of weeks. Then that was it. We had our band then. There was something about it when we all got together. How can I put it? It was really exciting. Things clicked. **MRR: How were the songs written?** S J: We started using this squat in New Cross. That s where we wrote quite a lot of the really good ones. That was brilliant. We just used to jam and record everything on this little Philips cassette player. Basically the songs were band compositions. Malcolm never used to come up with any music as such. All of our stuff was really fast and he d come in and he d say, for example, with It Was Cold - I wanna do one that s kind of futuristic and slow. So he was influential in that way and he wrote most of the lyrics. **MRR: How long did the LP *The Crack* take to record and mix?** D R: It took about 3 weeks altogether. We were all pretty rehearsed before we went into the studio. We all knew the songs very well from playing live. Our collective will was very strong. With Virgin we were a big budget kind of band so we used the best studios. Also, our producer, Mick Glossop, was known as a really hot engineer and he used recording techniques that were ahead of their time. **The subject of Malcolm Owen s heroin addiction and death was obviously a sensitive one, but also essential to the interview. I was unsure how to ask about it. In the end, I didn t have to...** D R: Malcolm s heroin problem lasted for about 9 months to a year. It was a slow thing. Before he died we actually decided to split the band up. It was the only thing we could do. Heroin affects everything. He was just lying all the time and he wouldn t turn up for things. He was really trying to kick it but his life was in a mess. His woman had left him and all that. In order to try and get him off it we split the band. It was the last resort really. There was a lot of grief at the time. I mean, we were all special friends. What happened was he went in for a clean-up at the clinic for a couple of weeks and then came out. He d gone through the physical thing. He hadn t had any for a fortnight. It all happened over one weekend. We d already arranged with Virgin to record some songs in the studio as a three-piece. We had to carry on being positive. On the Friday night we all went out to the 101 club in Clapham with Malcolm. He was really quiet cos he wasn t very well. He was a bit strung out. Then we went back to my house and Malcolm said I m going to do a single and I want you to play on it Dave. He asked all of us individually and we sort of agreed. So then on the Saturday and Sunday the three of us went into the studio and did this 3-track demo. That was really good. And Malcolm was back, so that was great. Then on the Monday morning the phone rings and it s a friend of Malcolm s. He d phoned to say that he was going to break the news that Malcolm had been found dead in his bath. Malcolm had arranged to have a drink with him that lunchtime. So Malcolm had gone up for his bath and being the naughty boy that he was, he bought himself a little 10 bag of heroin. I suppose to give himself a bit of a lift or whatever, and this is my interpretation of how he died. Because his resistance to it had gone right down and he had a hot bath, I think that he passed out, went under the water and drowned. Technically, he had an overdose. At the inquest to his death the verdict was an accidental overdose of heroin. So from then on all the things we did were kind of tainted by this. After his death we didn t feel that we could replace Malcolm because it was essentially 4 people that got together and it was just right. All we did was music, s0 we thought we d carry on. After much deliberation and compromise we came up with the name Ruts DC. S J: We were going to stay together because we were the best of friends still, and we really liked playing with each other cos musically the Ruts was a 3-piece any

way, with Malcolm on vocals, who I now acknowledge was 50% of the group. So we carried on just like that with no pretentions to be anything special. And we wanted some money out of Virgin, and I think Virgin actually said No, you re not going to change the

name because we don t want to lose any of the old sales So then we compromised and came up with Ruts DC. Thats partly why we got a lot of stick really When Malcolm sort of started getting strung out, there was a rumour going around that he was on heroin Then he went in the papers denying it Then he got really bad, and about 3 or 4 weeks after that admitted he was So it all started getting a bit funny because heroin wasn t very hip Then people around us were hearing that *West One* was coming out and saying it sounds a bit like Bad Company - rubbish things like that - beginning to slag us off a bit because of Malcolm s condition We made the single and everyone was going We don t like this It s a bit sort of mainstream Then, all of a sudden, Malcolm dies And bang - 4 records of the week, which is fair enough Then because after that we kept Ruts DC, we got a hugh backlash, but the backlash was sort of there anyway And also I couldn t compare to Malcolm It was a totally different thing I was just singing and playing bass I remember we played the Marquee as Ruts DC and still sold it out Garry Bushell was like sort of just going into his Oi phase It was a really good gig and it went down really well I remember walking off stage and he was lying at the back - drunk and asleep I kicked him and said Did you enjoy the gig? and he mumbled Yeah, yeah, yeah He d had about 18 pints or something Then the next thing I see in the paper is own up Segs, you can t sing, your stage presence isn t there, gutless , and he sort of wrote it as a mate!

MRR: Were all the Ruts DC releases on Virgin? S J The first one was Then we had a big argument with them and left and started our own label which was good because we d come full circle then **MRR: What was the argument with Virgin about?** D R We were stupid when we did our contract with them, and signed a really bad deal Not much royalties The various songs were cross-collateralised which basically meant we d signed to Virgin Publishing as well What happened was we already had a publisher on our side, a different company They were good with us They were going to put money into us and we were all going to carry on together for a good while Then suddenly they turned round and said We re really sorry but Virgin have pulled this cross-collateralisation act out Whereas you were in credit to the tune of X-amount to the publishers, you are now in deficit of £84,000 So we had a row with Virgin and left S J At the beginning me and Dave wanted to stay independent because that s where we were at That s where we came out of Malcolm and Paul both had wives, and didn t basically It s as simple as that They wanted to sign a deal They said All the marketing will be taken care of and we ll just be able to concentrate on playing We ll get the money up front So we said alright in the end We didn t know We d just been gigging for about two years before that, and then *In a Rut* came out and everyone went mad about us So we ended up signing for Virgin We re now in debt to about £23,000 It s taken 10 years toget down to this level But I still do maintain now that it was better to have had a really good deal and had fun and released some great records than not at all I don t have any regrets about it I can t really afford to feel too bitter about it but I d like justice The point I think is wrong is that Virgin didn t misinform us but they didn t fully inform us either They knew what they were doing All record companies do and that s what I hate **If you were fortunate enough to catch the Ruts play live, you will understand why they were special. With a combination of hard-hitting songs and spontaneous actions/reactions, but never without a streak of humour, the Ruts always made their appearances memorable. And with Malcolm Owen as their frontman there was never a dull moment** S J I think Malcolm would get embarrassed or bored with just being a singer, so he just used to muck about and start miming and stuff We used to watch him all the time We never got bored He used to come over and make you laugh There s a great picture of him somewhere with his microphone in my eye I remember once, at the Electric Ballroom I think it was, he took some mushrooms, and he went under the drum riser and he wouldn t come out And we kept playing and kept playing, and he was going I m not coming out! D R Occasionally what he d do, especially with *In a Rut*, was to walk around and come up to my drums I d be playing and he d be there being mischievous and stuff, and just try to keep on drumming Anyway, at this Exeter gig we did, he headbutted a symbol just as I hit it, and it came up and caught him It wasn t a deep cut luckily, but there was quite a lot of blood S J He walked to the front and he looked a real mess He was really out of it so he had to be carried off Later on he was being really naughty like running around the hospital and all that In the ambulance I was going Malcolm, are you alright? , a bit sort of worried, and he recognised Andy, our manager, and kept saying to him Andy, who is he, who is he? , about me! **MRR: Did you ever tour outside Britain?** S J We toured America with Ruts DC As the Ruts I think we did one gig in Paris and one gig in Belguim D R Also we did 3 gigs in Yugoslavia, and we did Amsterdam and Berlin The Belguim show was for live TV That was a fantastic night S J We got banned from Belguim after that We got banned from Yugoslavia when we went there as well D R We just had too much fun and too much drink **MRR: Did you sell many records outside Britain?** D R We were quite sort of big and hip in France *Jah War* was a bit of a hit there S J I remember at the time, we used to be kind of stupidly loyal to our English fans So we d tour all up and down England for a whole year, for say 40 dates and then thought we d better go back around England again So we cut our own throats really **MRR: There is live T.V. footage of the Ruts. Have you any plans to release it on video?** D R I ve checked out the video situation and actually contacted Antoine de Caunes office in Paris He ran the show and it s owned by his company Unfortunately, when we signed to Virgin we signed all television, satellite, film rights and everything to them S J Windsong wanted to release it They said that if I helped them co-ordinate it, the Ruts would be offered 14% Then they went to get the OK off Virgin and they said that the Ruts are nothing to do with it and Virgin then wanted 16% So I just lost interest in getting tho video out Yeah, O K , I want our products out and all that, but really I m putting other products out all the time I mean, the Ruts were a great band but you ve got to move ahead **1992 has seen a revival of interest in the Ruts, with 2 tracks on 2 different compilations, a live C D released, the re-release of *Babylon s Burning* combined with the appearance of this song on a recent BBC1 Ruth Rendell mystery, and, of course, an exclusive interview by Triggered magazine! I hope that this re-newed interest is a sign that they are finally getting the recognition they deserve. Long may the revival continue. Dave Ruffy has just finished touring as drummer with Kirsty MacColl, and Segs Jennings is currently playing bass for the Wolfgang Press.**

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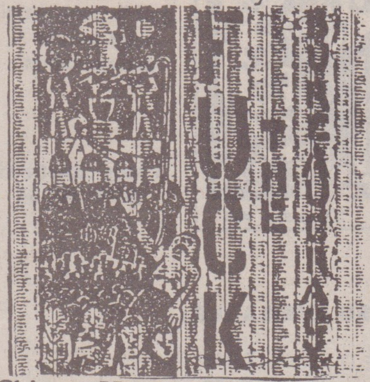

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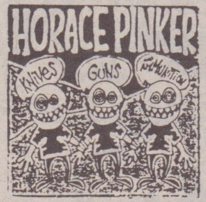

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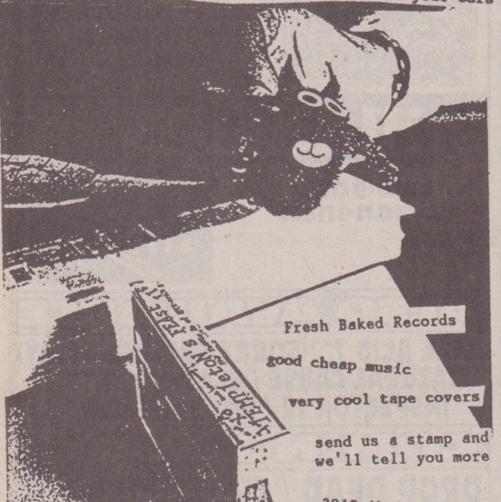

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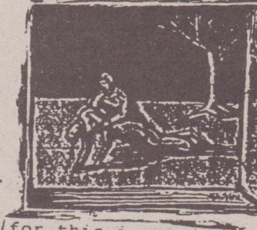

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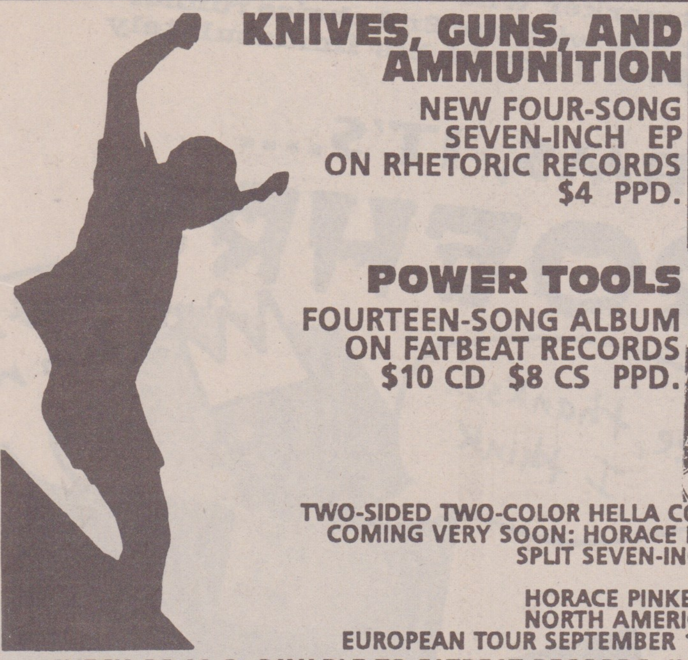

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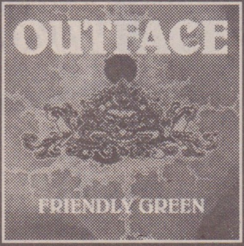

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SHITWORKER of the MONTH

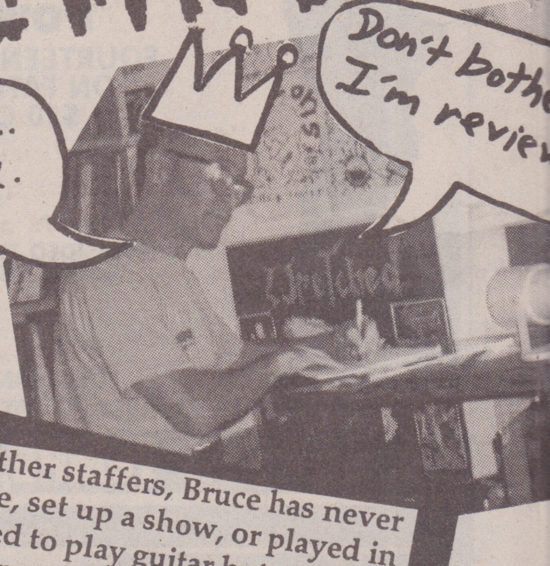
by Chris Dodge

To be honest, we chose another shitworker who declined to rise to the throne in time...so instead we present you with the 2nd choice runner-up who just made it in by the very short hairs of his immaculately groomed head...

LADIES AND GERMS, IT'S....

BRUCE ROEHRS

Gee, thanks... I think.



Tim persuaded Bruce to jump onto the MRR staff as a record reviewer after noticing Bruce was an Epicenter regular who not only was knowledgeable in music but, more importantly, shared Tim's preference to '77 punk. Bruce is now forever indebted to Tim, not for taking him under the mighty wings of MRR, but for introducing him to what now remains his favorite punk band, The Wretched Ones. Mr. Roehrs admits that he had only "leafed thru" MRR occasionally before being recruited and even today still doesn't read most of the mag.

Unlike other staffers, Bruce has never written a zine, set up a show, or played in a band. "I tried to play guitar but couldn't learn," he laments. "I cannot play one instrument. I'm totally tone deaf. Can't even tune it. That's why my teachers told me to give it up."

What he lacks in musical ability, he more than compensates for in enthusiasm. Unlike some of the other cronnies around here, Bruce is a staunch supporter of new talent. "I get pissed off when people get too nostalgic about the 'good old days' ", he explains. "I like buying a beer for the young bands, and if they have a record there, I like to buy it right from them in person. I like telling them 'great show' and just showing enthusiasm up front, getting sweaty, and making a complete fool of myself, and not worrying what other people think. To me, that's the highest compliment I can give them."

God, I love these guys!

UNDERNEATH THE TOUGH EXTERIOR LIES A PUSSYCAT....

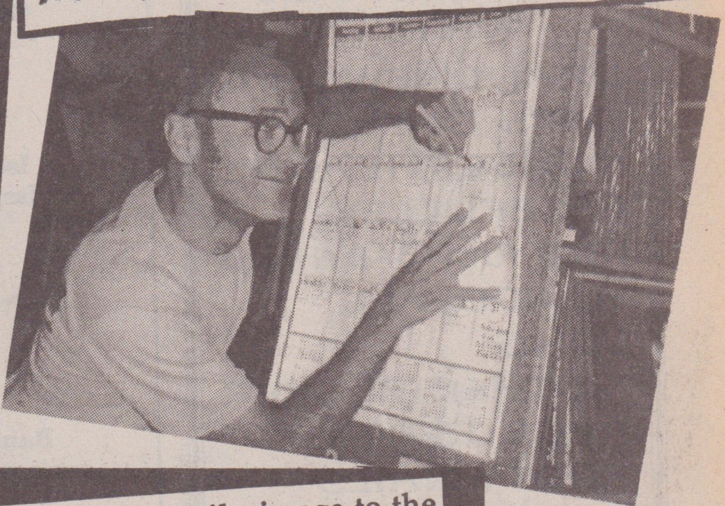
when people get too 'good old days' "

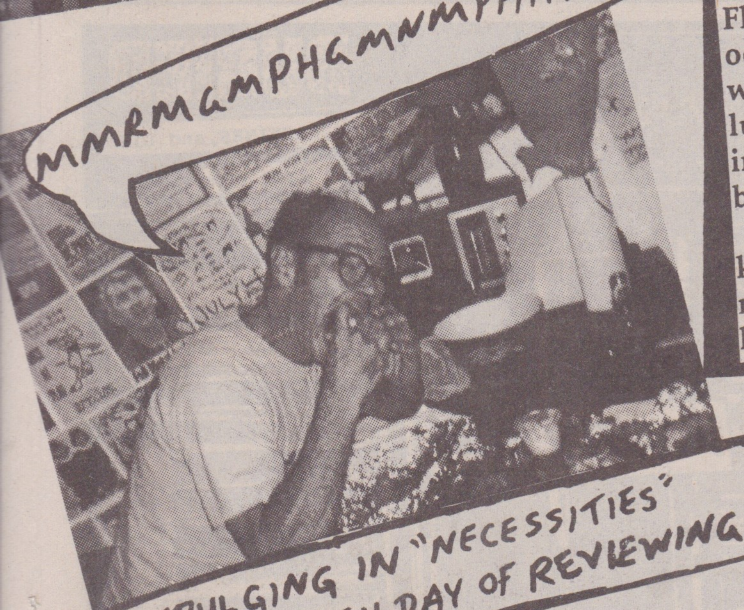
SHITWORKER of the MONTH

Bruce's vast knowledge in all realms of music is astounding and though he speaks as a scholar, he has had no formal musical education. His mental encyclopedia is the result of plain old "curiousity". This quest has lead him to favorites like Woody Guthrie, Bob Dylan, The Dwarves, Ramones, Fear, Hendrix, and old DEVO.

Although he isn't a music scholar, he did earn a degree in sociology, though he has never used it. He currently rakes in the bacon doing construction but has spent previous years as a mover, cab driver, carpenter, house painter, school bus driver...in his words, "A lot of grunt work."

CROSSING OFF HIS REVIEWS? OR ADDING TO SOMEONE ELSES? HE'S A MISCHIEVOUS ELF....





INDULGING IN "NECESSITIES" AFTER A TOUGH DAY OF REVIEWING...

Before making the pilgrimage to the S.F. Bay Area, he lived in Pennsylvania, Florida, and Arizona. "Punk rock and the ocean were the two biggest factors of why I moved here," he sez. Besides the lure of the ocean, his favorite things include "the necessities: food, sex, and beer" and birdwatching.

Bruce has never been married or had kids, but this swingin' 44 year old Virgo is ready to pursue matrimony. Hubba hubba...

In addition to his crowning as "Shit Of The Month" (his wording, not ours), we all wish him a very happy anniversary this month as he celebrates two illustrious years under the MRR banner.

Of this recent honor, Bruce sez, "It has been a glorious reign. And I have moved up the hierarchy, bumping aside some less aggressive reviewers, and now I'm getting all the good records to review." If it's that easy to please him then we'll keep those records a-comin' cuz his animated personality and good natured sense of humor are qualities that MRR desperately needs.

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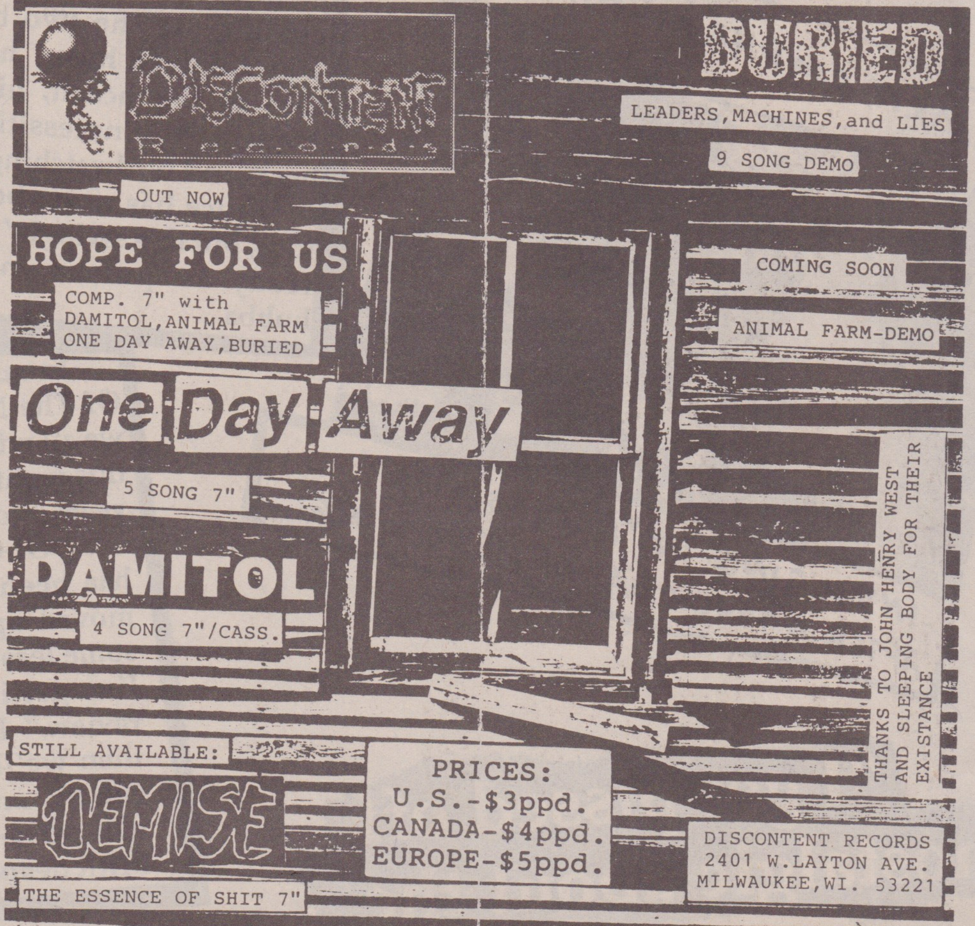

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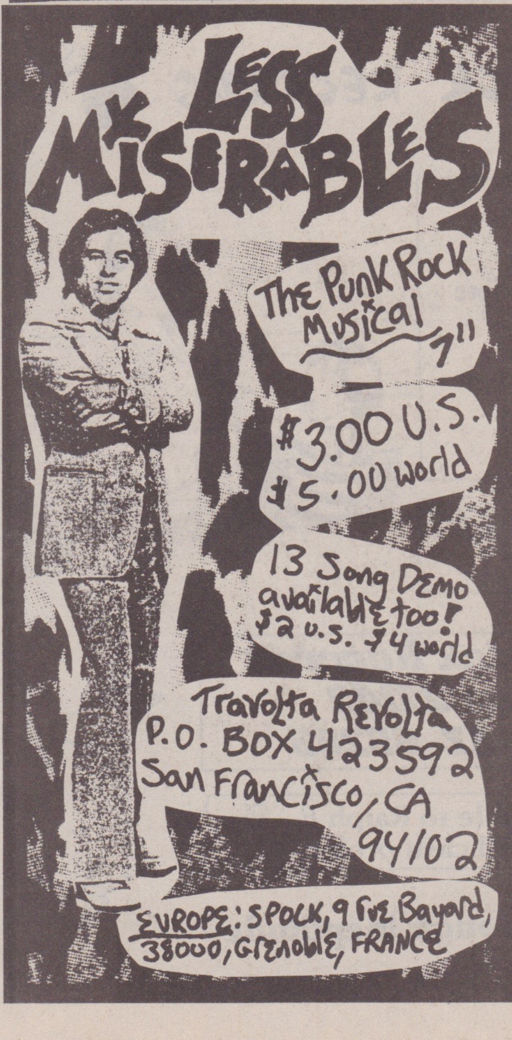

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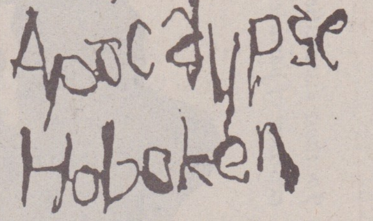

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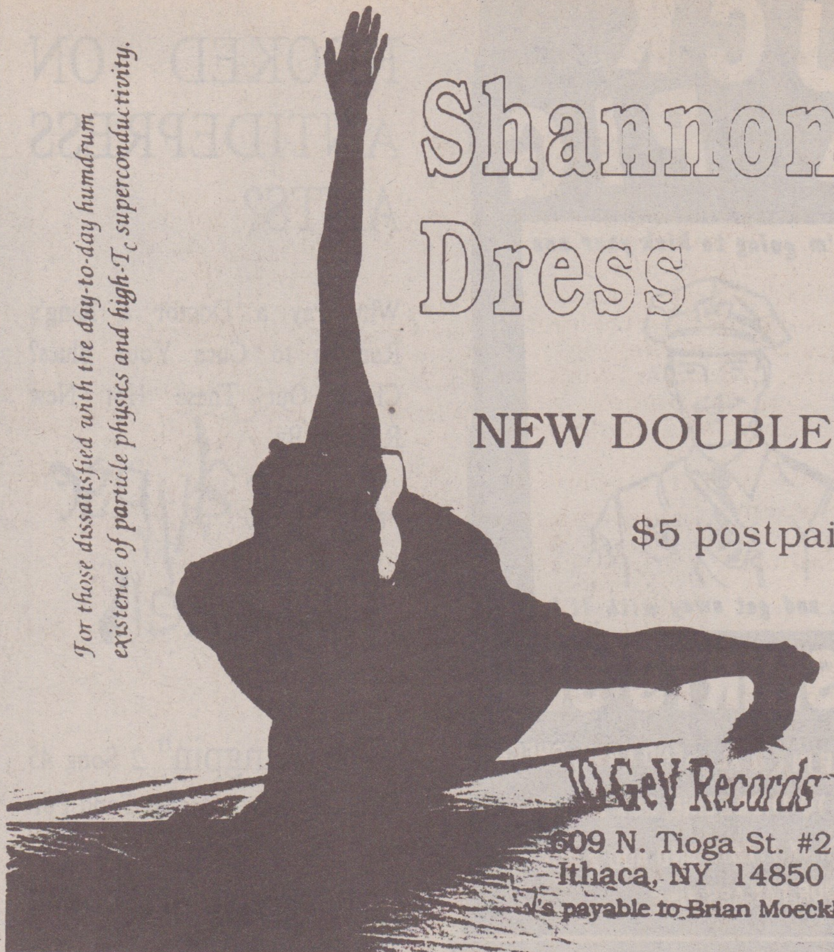

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Inspiration through ineptitude

An interview with Makino of Crocodile Skink by Devon Morf, Naomi Hirakawa and Masaki Kobayashi. Translated by Chiaki Kobayashi. Conducted in front of this really cool punk rock bar in Koenji where members of Piledriver, Cruck, T.D.F., Garlic Boys, the Falcons and a bunch of other cool bands had all converged for their after show parties on the night of April 11th. Crocodile Skink are Makino -vocals, Shige - bass, Tsune - bass and Ryochan - drums.

MRR: When did Crocodile Skink form and how did the members meet?
M: Three years ago. We were already friends and decided to form after a discusion.

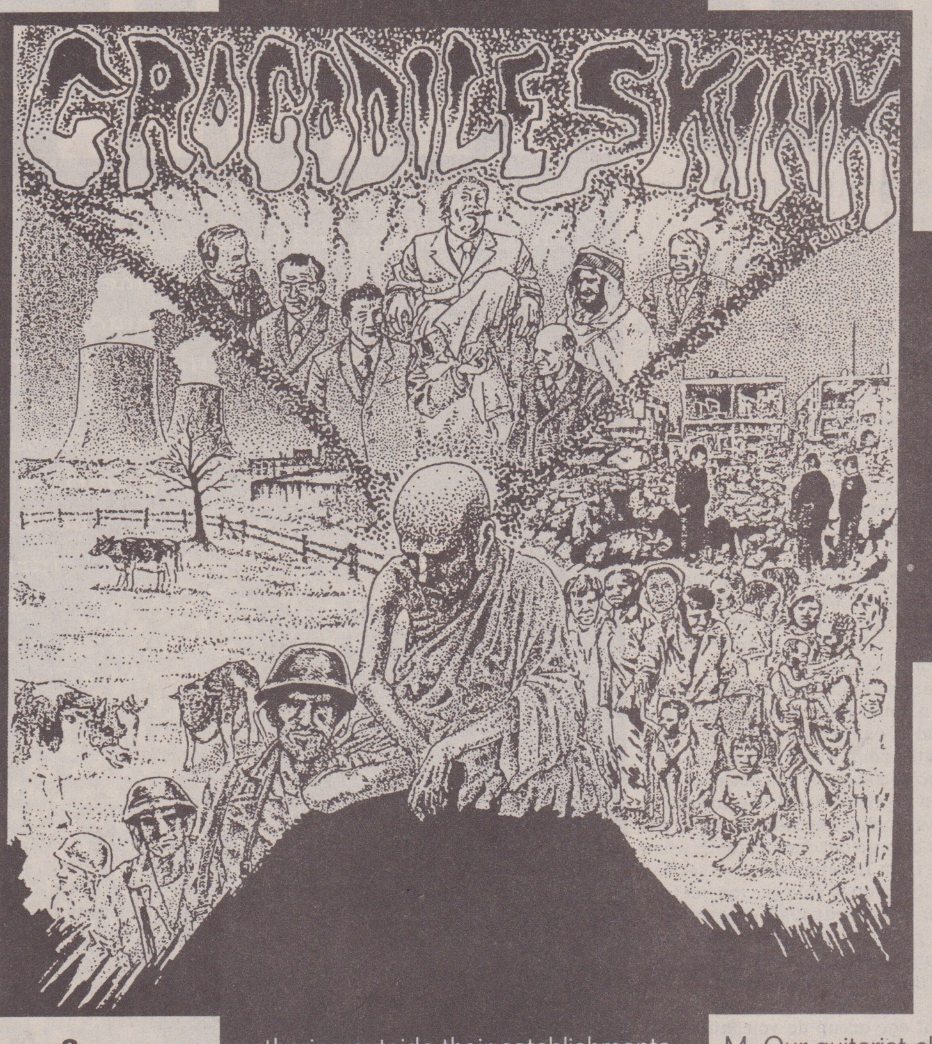
MRR: How did you chose the name Crocodile Skink?
M: It's a lizards name. Our guitar player is a lizard collector, he has many lizards. When the band was formed, we came up with two names, and we chose Crocodile Skink.

MRR: How did Crocodile Skink get on Tribal War records?
M: Because we are friends with T.D.F. who know Neil.

MRR: What about the No Security/ Crocodile Skink split 7", how did that happen?
M: Our guitar player is friends with No Security through correspondance.

MRR: Does Crocdile Skink have any new records to be released soon?
M: We plan to put out a 7" compilation EP of four bands.

MRR: Will that be on Asia Records?
M: Maybe, or maybe Overthrow records in Japan.



MRR: Does Crocodile Skink ever plan to tour America?
M: There's no plan, but we'd like to perform abroad.

MRR: Has the band played many shows outside of Tokyo?
M: We've played in Nagoya and Saitama.

MRR: What do you feel the biggest problem currently facing the Tokyo punk scene is?
M: The number of live clubs punk bands can play at are getting smaller.

MRR: Why do you feel that is? Because of violence at shows?
M: One reason is violence and the other is because the clubs don't like people gathering outside their establishments.

MRR: Were there recent member changes in the band?
M: We changed drummers. Our last drummer got married. Our new drummer, Ryochan, is 16 years old.

MRR: What type of message to the bands lyrics convey?
M: Our lyrics are about world politics and against racism.

MRR: Do any of the bands deal with problems within Japan, or are they more global in perspective? For instance do any of your songs about racism deal with Japanese minoity groups such as the Ainu or Burakummin?
M: Our songs about racism adress the problems between Japanese and foreingers in Japan.

MRR: Does the band follow any ideology or policy?
M: Punk rock.

MRR: What type of jobs do the members have?
M: I'm curently a pipe cleaner in man holes. Our guitarist is a truck driver, our drummer is a high school student and our bassist doesn't have a job.

MRR: In Japan when you don't have a job can you get money from the state? Can one survive in Japan without having a job?
M: No you can't, but if a person works for one year the stops working at their job they can get money from the government for three months.

MRR: What are the bands plans for the future?
M: Play many live shows.

MRR: What did you eat for breakfast?
M: A cream puff. (*laughter*)

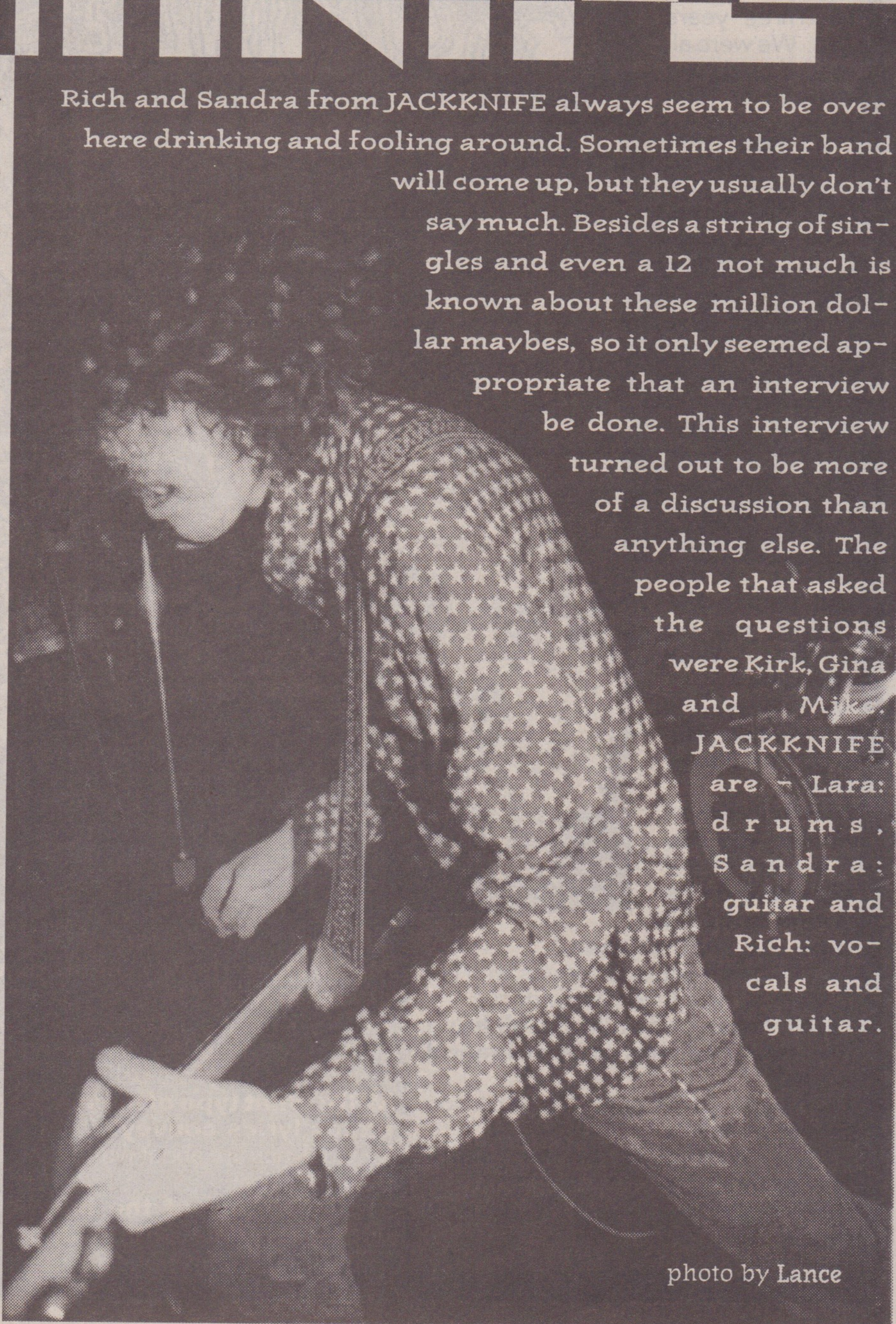
MRR: Your guitar player collects snakes, does the rest of the band collect anything or have any hobbies?
M: Our guitarist also collects records and I play Pachinko. The rest of the band have no hobbies.

MRR: What do you think the most important thing people interested in Crocidile Skink should know about the band?
M: Just to read our lyrics.

Crocodile Skink may be contacted c/o Masaomi Aoki, 1-8-1 Wakaba-cho, Tachikawa-shi, Tokyo, Japan.

Kirk: So do you guys wear ear plugs? Lara: I do. Kirk: Does the fact that she's not getting the full effect bother you guys? Lara: The thing is, if I don't wear ear plugs, I can't hear them. They're so up front and there's so much noise that I can't hear them. Rich: I never wear ear plugs. I figure, I'll only be doing this for a couple more years so it's okay. Kirk: So you're talking about not being in punk rock anymore when you're 30 years old?

JACKKNIFE



Rich and Sandra from JACKKNIFE always seem to be over here drinking and fooling around. Sometimes their band will come up, but they usually don't say much. Besides a string of singles and even a 12 not much is known about these million dollar maybes, so it only seemed appropriate that an interview be done. This interview turned out to be more of a discussion than anything else. The people that asked the questions were Kirk, Gina and Mike. JACKKNIFE are - Lara: drums, Sandra: guitar and Rich: vocals and guitar.

photo by Lance

Rich: I'm not gonna be 30 for a really long time!

Kirk: Well, when you get to be 30, will you still be in punk rock?

Rich: I'm sure I'll still be buying records and going to see bands in clubs, but when I'm 30, I'll be surprised if I'm still doing anything interesting musically. That's one of the problems with a lot of bands nowadays, bands keep going long after they're interesting. SonicYouth should have probably broken up two records ago.

Kirk: And that would have been pushing it.

Rich: When you start a band, it's really exciting for the first couple years, but then you find a formula and end up sticking with it. All your records end up sounding the same. We don't want to be a formula band. If we're still together when we're 30, I hope we're playing something totally different.

Kirk: Okay, forget bands, what about people? Like the people who were punk rock in '77?

Rich: I wish they were still in it. It seems like people get into punk rock in junior high or high school and they buy records and go out to shows and are totally into it. Then they hit the point where they either have to get a real job or go to college. If you get a real job, you go to shows and everything just like you did in high school, but eventually you stop going to the little shows and you only go out once a month when you buy your tickets from Ticketmaster to go see Bad Religion or Fugazi. If you go to college, you get four more years, but when you get out, it's the same thing. This really bothers me and I've seen it happen so often that it makes me sick. In four years time, half the people who read this interview will be out of punk rock.

Kirk: Yeah, but what age group do you think your music appeals to? Rich: We don't want to appeal to a certain age group.

Lara: My parents come to see us and they're old.

Kirk: On the evolutionary scale of man, where would JACKKNIFE fit in music-wise? Rich: Pre-ape.

Kirk: Why?

Rich: Totally wild, no rules, crazy-style.

Sandra: Cro-magnon, maybe we've got a few drum beats from there. Kirk: For your money's worth, what's the best thing to drink?

Rich: Cincinnati's finest, Little King's Cream Ale.

Sandra: $1.39 for forty ounces.

Gina: What do you suggest your audience drink when they go see you?

Rich: Whatever they can afford. You don't have to drink to come see us. Straight edgers are more than welcome!

Sandra: They can always drink water!

Kirk: I always get uncomfortable around people who don't drink at all.
Gina: I don't think it's a matter of not drinking, I think it's people who don't drink and look down on people who do.
Sandra: Yeah, I hate it when straight edge people harp on people who drink. These are people who probably never had a drink in their lives or did the "drink til you puke thing" which is just as bad.
Gina: Or the people who say you can let loose by playing baseball! (Everyone laughs.)
Rich: Jock-core is the worst! What's the deal with all these so-called "punk rockers" who wear baseball caps, thirty dollar shorts and hundred dollar Nikes? All these kids look like they'd rather watch the Yankees than listen to the Ramones. Punk rock is starting to look more and more like high school.
Mike: What about the mechanic shirt-wearing, goatee-growing, Ricky Racer jacket type?
Rich: I think they're a mixture of garage and college radio geeks. All these scene divisions are ridiculous.
Gina: It seems like it's easier to buy into a package thing and fall under a label than it is to be an individual.
Lara: Some people want to be lazy.
Gina: What about these new kids who are into Helmet?
Rich: There's kids buying Helmet and Nirvana when last month they were listening to INXS. They call themselves "alternative," but they don't know the history of punk rock.
Kirk: Well, some of these "big alternative bands" are doing the coolest covers. Maybe some kid will pick up on the bands that they're covering.
Rich: I'm not putting any band down; I'm just saying that a lot of people calling themselves "alternative," have no idea of the history of "alternative" music. People should do more investigation than just buying MRR to find out about the new Nirvana bootleg. History is very important for music in general.
Gina: So what's your favorite Alice Cooper record?
Rich: We've been "courted" by a few major labels and ever since then our friends have been calling us the "Million Dollar Maybes."
Kirk: What's the worst Rolling Stones record? Sandra: What was the newest one?
Gina: Pre-1980, what was the worst?
Rich: Her Satanic Majesty's Request.
Sandra: No, that's a good one.
Kirk: I know a lot of people are into time frames. Are there certain time frames for a band like that?
Rich: Oh yeah, personality-wise, the Rolling Stones were best when Brian Jones was in the band. Musically they were at their best when Mick Taylor was in the band. Black Flag was at their best when Henry wasn't in the band. Every band has their moment.
Kirk: What's the best time for JACKKNIFE?
Sandra: With Lara in the band!
Kirk: What records were done without Lara?
Rich: "Kill-O-Zap," "She's Groovy," "Come On!," "My Girlfriend's Back" and "San Francisco Beauty Queen." She's only on the first two and those aren't even that good in comparison.

"We're angry, young and fucked up"

Lara: Thanks.
Sandra: But she'll be on our new Sympathy CD.
Kirk: When's that coming out?
Sandra: We're planning on an August release, but we don't know what Long Gone John is planning on.
Rich: We're already confirmed to do something with In The Red Records, too. He got a copy of "Come On!" and wrote us a letter wanting to put something of ours out. Once he gets done with Cheater Slicks, Work Dogs and Bassholes, then we'll figure out what. Kirk: How many "Come On!" singles are there?
Rich: 107. They're all hand-numbered along the matrix of the record. Each cover was hand cut and glued. We sold them on our Pacific Northwest tour. While we were on tour, we stayed in Portland for a while and recorded "My Girlfriend's Back" and "Rocket Ship Park" for a single that just came out.
Kirk: So you only sold "Come On!" at shows?
Rich: Mostly, but it got to the point where we were hungry and that was the only thing we could sell, so we sold some to Green Noise in Eugene, Amoeba in Berkeley and Epicenter in San Francisco.
Kirk: Did you know that everyone that works at Epicenter is a volunteer? Rich: What's that?
Kirk: It means they don't get paid.
Rich: Oh. Well, at least they get free pool games.
Gina: How does it feel to be on stage with two sexy women? Rich: Fantastic. Practices are priceless.
Gina: What's the last record you bought?
Rich: I traded in some stuff for a record by Screaming Lord Sutch called Story. There's all kinds of fuzzed-out guitar solos on it, it's totally hot!
Kirk: I know you like a lot of old bands, but what new bands do you like? Sandra: Thee Headcoatees.
(The room explodes in agreement.)
Gina: Do you know if they play their own instruments? Sandra: They must.
Lara: I wish we could talk to them. When I wear Rich's headcoat, I look just like their drummer.
Rich: I think they play their own instruments, and Billy Childish writes the songs.
Sandra: The new Gibson Bros CD is amazing. The Blues Explosion is another one we play a lot.
Kirk: What about local bands, like Slug?
Rich: Slug? I've heard of them. Aren't they an all-girl band that plays Dungeons & Dragons? Gina: When you guys first started out, Sandra, you played bass but now you play guitar.
Sandra: I didn't know how to play any instrument, but my brother had a bass, so I used that. As time wore on we realized that we wanted a second guitar. It was a while til I could afford the equipment, though.
Gina: Did you plan on two guitars at the inception?
Sandra: That's what we like best, that sound. We're really into Pussy Galore, that sound is so cool.
Rich: We should have never released stuff with the bass, we should have just waited, but we couldn't.
Lara: Eventually we're gonna move from two guitars and drums to two guitars and harmonica.
Kirk: You're gonna play harmonica?
Lara: Yeah, with the mic and everything.
Rich: It'll be a while before we can do that, but we'll get there. Mike: Why JACKKNIFE and why now?
Sandra: We're angry, young and fucked up. Fuck you if you don't like it. Gina: Maybe you should change your name to "Young Youth."
(Everyone laughs)
Mike: If you weren't in JACKKNIFE, what drug would you be strung out on? Sandra: I can't take drugs. I've had too many in my life.
Lara: I can't either. I'll stick to Scotch.
Rich: I'd wanna be like Sid Vicious, Darby Crash. Kirk: Dead?
Rich: I'm 23 years old, what more do I have to live for? Sandra: You're 22.
Rich: Oh. (Everyone laughs at Rich.) Nevermind. Mike: Have those "Girl Rocker" perverts hooked up on you guys yet? Sandra: No. Rich: The guys that come to see chicks on stage don't understand what we're doing. They leave saying, "well, at least they were nice to look at." The people that come to hear crazy-style rock and roll end up having a good time.

Write to JACKKNIFE at PO Box 451547 Los Angeles, CA 90045-0154

photo by Damien Romero

Shotmaker are Matt Deline (voice, drums), Tim McKeough (guitar, voice), and Nick Pye (bass, voice). Matt and Tim are formerly of Herbal Scream, who released two cassettes and played billions of shows in their 12 year existance. When bassist Colin Punchard left Herbal Scream, Tim and Matt enlisted the help of their pal Nick. With all new songs and a totally new sound, Shotmaker are continuing on the trail blazed by Herbal Scream...or maybe not. Read on.

SHOTMAKER

interview by Rori Caffrey.

Photos by Shawn Scallen.

Interview conducted May 7, 1993 in Lindsay, Ontario

MRR: The band has been around for a relatively short amount of time. How long has it been?
NP: Three months maybe?
MRR: And you're already touring?
TM: Well, in a couple of months.
MRR: Why so prematurely?
TM: Well, we, me and Matt, were in another band, Herbal Scream, with another bass player, my friend Colin, so we had sort of been planning on it for about a year, and then Colin quit. We still wanted to tour, so we just practiced a lot and got some songs.
MD: Plus, we had a van purchased. It's just something we all really want to do, so we're just going to do it.
MRR: Since Shotmaker came out of the ashes of Herbal Scream, do you feel that you're playing in the shadow of that, or following up to that?
TM: We're probably not as cool to the "alternative" kids, but that doesn't matter.
MD: I don't think it's following in any shadow, because what we're doing now is so different. It's much noisier and less funky, which is more along the lines of what Tim and I wanted to do in the first place, and since Nick is such a good friend and we like having him around...
NP: Ah, that's sweet.
MD: ...we invited him to join the band.
MRR: That's true though. You've been hanging out with Nick for a while. He even used to sing back-ups for one Herbal Scream song.
TM: Yeah, he's the one that we'd always take to shows with us.
MRR: So how does it feel, Nick, to join the band and take over somebody else's position?
NP: I don't think I really took over any position. We just sort of jammed and made some songs up and that was that - I didn't really replace Colin.
TM: Yeah, the style has changed and it's all new songs, so it's more a new band than Nick as a replacement.
MRR: Everybody in the band sings, which I thought was cool. How does everyone contribute to the song-making process?
MD: With Shotmaker, everyone contributes quite a bit. Usually I write most of the words, but Nick has also written some.. With songs, we usually just jam together and piece together parts. It's pretty cool because everyone has say into what goes on and nobody seems offended, as far as I know. Like, if somebody says "I don't really like that - it sounds like shit", well, not like that, but everyone reacts cool to criticism. As far as I'm concerned, everyone has an equal bearing into what's going to happen.
MRR: You guys have been friends long before being in a band together. How is that a strength?
NP: Well, you never think "Now I'm in this band, I have to hang out with this band", it's like "These are people I've always hung out with", so jamming isn't really like rehearsal or anything; it's just something to do when you hang out.
TM: If you don't get along with the people you're in a band with, it usually shows too, just because everyone is trying to do a different thing.
MD: We basically never fight, which is amazing when you consider how much we hang out, unless of course you count the little tiff Tim and I got into tonight which was kinda half-jokingly, yet it almost claimed the lives of five people [a front-seat shoving match between Tim and Matt, while on the highway, brought them within inches of running into a transport truck]. Yeah, we don't really fight at all and it's cool that we're such good friends. Coming from Belleville, there's nothing much to do there besides jam and play music, because that's basically all we're into and there's not an overly great amount of cool people, so we just hang out and do what we enjoy most.
TM: I heard that in big cities, like Ottawa and stuff, there's problems with everybody swapping band members, but with us coming from Belleville, there's nobody else to trade with, so we don't have that problem.
MD: So if one of us quits, that really is the end. We'd have to move to find a replacement.
MRR: Coming from a small town, how did you get into the hardcore scene?
NP: It was easy for us because Herbal Scream were around before, and through that, Matt and Tim knew lots of people, so it was kind of easy. I know a few people, but not as many as those two.
MD: Getting into the actual music, that was quite a long time ago. There has actually been quite a few shows in Belleville. Daragh Hayes and Sean Thomas used to put on shows when they lived there. That's what exposed us to the scene and triggered our involvement I suppose. The biggest problem now is getting new music, because there's no place around Belleville where you can find stuff.
NP: Yeah, when one of us does happen to get something new, we all borrow it and dub it.
MD: I suppose Belleville is kinda cool because it's inbetween Ottawa and Toronto...
TM: And Cobourg and Napanee, it's inbetween them!
MD: So that's cool for playing shows.
MRR: You spoke of Daragh, who now lives in Toronto, and Sean, who now lives in Ottawa. That makes you guys second-generation scenesters in Belleville. Is there a younger generation after you to carry the tradition?
NP: I hope! We have a lot of younger skateboarder friends who are coming to shows. They're about as into it as I was when I was their age - I guess that was only a couple years ago.
MD: It's hard to say. We hope to put on a show in town soon, so that will expose those people to the scene. There's really no shows there. We play in our practice space for people sometime, but that's about it. There's no shows for people to get exposed to it at, but there's not really anybody who would really want to be exposed to it. There's a little, little, little, little scene, but then again, it all depends on how you define "scene." As for people who are into going to shows and listening to the music, then there's an okay sized scene. As far as people who are into the scene, as far as ideas and views go, then it's not very strong.
TM: Yeah, but if there's no shows for anybody to see, then nobody can gain those ideas and views.
MD: But look at all the shows in the past and how many people were there, and now we're the only three people left.
TM: Yeah, I guess.
MD: This is just a little group fight.
TM: But we never fight.
NP: A couple of my friends are now getting into the music, both listening to it and playing it. I hope it grows because that would just be cool.
MRR: From playing the "Ontario Hardcore Circuit", what's the difference between the different scenes in this province?
MD: My favorite place to play right now would be Ottawa.
TM: In Ottawa, people seem to like us.
MD: Yeah, Ottawa's lots of fun because there's a lot of cool people who are into the scene, and lots of people always come out to our shows.
TM: And they're actually energetic too. In Toronto, people will come out to our shows, but they'll sit like they're watching TV, not moving or anything.
MD: Except Craig Pyette, who's like a one-man pit. Well, as far as people being energetic, I don't really care about that...well, it depends on what you mean by "energetic."
TM: Yeah, but...
MD: Like people don't have to jump around and act stupid...
TM: Yeah, I know that!
NP: Yeah, but it's cool though, because when you're playing and you see people having a good time, not necessarily moshing, but enjoying themselves, it just makes you really stoked.
MD: Yeah, that's cool.
TM: I just mean movement opposed to sitting there like a blob.
MRR: Why is it that Toronto is more dead then smaller towns and cities?
MD: Maybe because...we're not too sure why. Maybe just because they see so many bands all the time.
NP: Maybe it's just because Toronto is a "colder" city. Like Ottawa seems to have a friendlier atmosphere...
TM: Toronto's tough!
NP: No, but it does seem colder or lonelier or something. Not like Lindsay though. People there, like Libs and Caroline, are totally cool to us. Plus there's that huge paper mache horse in front of the library on the main street, which is really why we like playing there so much..

SHOTMAKER - MR. NOBODY
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Garlic Boys

AN INTERVIEW WITH THE GARLIC BOYS BY DEVON MORF, NAOMI HIRAKAWA, AND NISSIE. TRANSLATED BY NOBU. PHOTOS BY RITSUKO SAKAMOTO.

THE GARLIC BOYS SOUND HAVE CHANGED THEIR SOUND REPEATEDLY OVER THE YEARS, BUT THEIR SENSE OF HUMOR AND OUTGOING GOOD NATURE HAS ALWAYS REMAINED CONSTANT. THEY'RE BIG, THEY'RE WHACKY, THEY'RE FUNNY, AND QUITE A TREAT TO CHECK OUT LIVE IF YOU GET THE CHANCE (WHICH YOU MIGHT THIS AUTUMN, IN THE U.S.). WE SPOKE WITH THEM AT A COFFEE SHOP IN KOENJI BEFORE THEIR APRIL 11TH SHOW AT LAZY WAYS.

MRR: When did the Garlic Boys begin and how did you all meet?

GB: Peta (singer) is the only original member left, we started in 1986. Peta and Larry (guitar) are brothers and the rest are high school buddies. Peta was in the band from the beginning, Larry joined later on, Tiger (bass) was next and Koba (drums) came two years ago.

MRR: Which bands were members of the Garlic boys in before?

GB: Cobra, Neon, Fixation.

MRR: How did you chose the name Garlic Boys?

GB: The band wasn't originally supposed to be a long time thing, it was going to be a short term project. We were in a ramen place when we were planning the band and the smell of garlic and whole atmosphere in the restaurant influenced the name.

MRR: What are the bands lyrics about?

GB: Just stupid nasty lyrics.

MRR: Why did the band change labels from Alchemy to Howling Bull?

GB: Our sound developed into more of a thrash metal sound and it didn't fit the image of Alchemy so we changed.

MRR: Are you still on Public Bath in the U.S.?

GB: The 7" on Public Bath was just a one off thing.

MRR: Who will be promoting your tour of America next year?

GB: We're not sure, we might have David from Public Bath do it.

MRR: Will somebody be paying you to come over or will you be paying for the tour yourselves?

GB: By ourselves.

MRR: Is the band a full time thing or do you all have jobs?

GB: Three of us work on and off but one of us doesn't work at all.

MRR: Do you live off the money the band makes?

GB: Not really, not yet. We make money off tours but we don't get a salary or anything.

MRR: Where in Japan have you toured?

GB: Honshu, Hokkaido, Kyushu, everywhere.

MRR: Which is the most memorable Garlic boys show?

GB: We're getting better and better everyday so it would have to be our last gig.

MRR: I have a flyer for the "Brutalization" gig you guys played at with S.O.B., Hellchild and a lot of other death metal bands, are you comfortable playing to a death metal crowd?

GB: We'll play with anyone, we don't care.

MRR: Who's your favorite American wrestler?

GB: Broadie.

MRR: Do you guys have any hobbies or collections?

GB: Nintendo, watching/collecting porno videos/magazines.

MRR: When's Peta gonna get a haircut? *(laughter)*

Peta: Never.

MRR: What are your favorite Garlic Boys songs?

GB: We don't really like the songs on our new CD too much, the songs we're writing now are a lot better.

MRR: Most of the bands lyrics are pretty silly, do you have any lyrics that have a message?

GB: For the most part we don't have any

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songs with messages, but maybe some people through their own interpretations can find a message in them.

MRR: What is your song "Yokozuna" about?

GB: Basically it's about a powerful sumo wrestler.

MRR: Do you have any sumo wrestling fans?

GB: A friend of ours knows some sumo wrestlers, but we don't.

MRR: Any porno star fans?

GB: No, why do you ask?

MRR: I was just curious, in America a lot of bands like the Chemical People, etc., give their CD's to porno stars.

GB: Oh, if we ever get a chance we will. Larry prefers blondes, though.

MRR: The Garlic Boys have changed there sound so much over the years, what are you listening to now?

GB: S.O.B., Concrete Octopus, Shell Shock and bands we see live that we play with.

MRR: What's the strangest thing a fan has ever given the band?

GB: A rubber doll, no use what-so-ever.

MRR: What do you think the most important thing that people who read this interview should know about the Garlic Boys?

GB: That there are nice guys in Japan like us. Also, when people see Japanese bands they shouldn't worry about not understanding the lyrics but go with the feeling they get from the music.

The Garlic Boys may be contacted c/o Larry Inoue, Shato Tokiwa 408, 1-3-3 Nagai, Sumiyosh, Osaka, Japan.

ROCKIN' PNEUMONIA & THE BOOGIE WOOGIE FLU

The Bollweevils have been around for about four years now. They have two 7"s, three compilation tracks, a new 7" in the summer, and an LP/CD in the fall or winter. They are actively involved with The Underdog Records collective and are embarking on a tour this summer with another Chicago band the Smoking Popes. I could have filled much more space as the band always has lots to say, but here's a little bit for you. Interviewed by Joey.

MRR: What's you name and what do you play?

B: Brian Bollweevil, drums.

D: Daryl Wilson, vocals.

BS: Bob, bass.

K: Ken Weevil, guitar.

MRR: How'd you guys all meet up?

BS: Ken and I met at church, We met Daryl going to Naked Raygun shows. We saw him at every show, so we started talking to him. We heard him sing along with the music, so we figured he could sing for us. We met Brian through a bunch of friends.

D: We got lucky with Brian.

BS: We has a different drummer to start with but...

D: He snaked us on a show.

K: Yeah, he left us the day of the show.

MRR: Have any of you been in any other bands or are you in any other bands right now?

BS: Nothing serious.

K: I play guitar in a band called The Pluggers but it's not serious.

D: I wish I was in another band. Oops! Just kidding!

B: I'm in another band called Oblivion, we've been playing about four years and it's just as serious.

MRR: Do you find it difficult playing drums in both bands?

B: No I like it, it's not really a pain, but sometimes it's stressful. But at a show it's well worth it.

MRR: Do you think that the difference in the bands styles helps?

B: I don't practice on my own, so when I'm playing with the bands, I stay sharp. I can also sort of bring ideas from one band to another, and it really won't matter because each band has it's own style.

MRR: How do you feel about high ticket prices and what'd the most you'd pay to see a show?

BS: Unless it's a band I really like, I won't pay more than $10.

D: Yeah, $10 is a lot.

B: I think that if club owners lowered prices at the door they would get more people to go.

BS: I think that it would help, I always hear people saying "Oh, I'm saving my money to go to this other show."

K: But the bottom line is that everybody wants to get paid. From the bands, to Ticketmaster, to the doorman, so until shows become more independent, the prices will be high.

MRR: When you guys play, do you have a guarantee?

D: Charity is always great.

BS: We'll play for free or for pop...

D: As long as we get to play.

MRR: I'm sure you'd like to make money.

BS: It's nice to get money to pay for gas...

K: Or put out records.

BS: But if we're playing around Chicago, we've got two 7"s and T-shirts and we make pretty decent money selling those.

K: Yeah, the rest is just a bonus. I mean we can draw fairly well, so the money will be there but that' not the central issue in this band.

BS: The opportunity to play is more important than the money.

D: It's really cool just to play and see the people.

K: I think that unless a band is touring and they need the money to make it to the next show, money should be secondary.

MRR: You've got two 7"s out, the first was self released. How was it doing a D.I.Y. record, and do you think that being on a label is better?

K: Well actually both the records were D.I.Y.

BS: The first 7" was hard because we were starting from scratch, we had little money.

D: We had a new drummer.

K: The first one was hard, especially distribution wise. But thanks to some cool people like Blacklist, we managed.

BS: As far as being on a label, the main attraction is distribution. If you didn't really care about your record getting out anywhere, it would benefit you more to do it yourself. You make more money.

K: Unless you have a label backing you, it's hard to get distributors to take you seriously. Especially a 7".

MRR: The new 7' is on Underdog. How did that work?

D: D.I.Y.

BS: We ended up paying for it ourselves because Underdog had no money. We did it for distribution purposes, we'll see if it helps.

K: Considering it hasn't even officially been released.

MRR: There seems to be a healthy scene growing in Chicago, what are some of the bands that you really like to go see?

D: Naked Raygun, they're legends. The Smoking Popes are cool, um, Friction and Gauge are cool.

B: I like the Poster Children and Jesus Lizard, Los Crudos, Trenchmouth. I like this band called I Speak Jive, they're not really punk but I like them.

BS: Tar, Friction, Smoking Popes, 8 Bark are cool.

D: Screeching Weasel are cool, I like the, I'll admit it.

K: Yeah, Smoking Popes, 8 Bark, The Vindictives are all cool, Jesus Lizard, Tar, Cap'n Jazz, I'm even a closet Screeching Weasel fan.

MRR: That brings me to my next point. I know you just played a show with Screeching Weasel, and I know Ben gets a lot of crap about his attitude, so how did the show go?

BS: We got treated more than fair.

D: Yeah, Ben just speaks his mind which

is cool.
K: Even if sometimes he's wrong, he still says what he thinks.
BS: It ended up that there were so many people at that show that Weasel did two sets, rather than turning away like 300 people. Then even though they just played the second set, he cut us in and gave us more money than we were promised.
K: All they guys were cool and we got more than what we were expecting.
MRR: Are there any bands that you particularly dislike?
ALL: Not really.
D: I just think that people have to have a sense of humor. That's the one think I have within the punk scene, there's no sense of humor. Everyone gets too crazy when someone does something that's kind of off or not to their liking.
MRR: What about you guys copying the Buzzmuscle artwork for the *Dissassembler* EP? I'm sure you got flack for it.
BS: I don't think that they should be mad, they totally rely on the fact that they were in other bands to support their new band. The whole point of our record was a joke. Their record looked like bacon, and all the reviews were like, "this looks like bacon", and at the end they would say the music was just o.k. And that's not the point of doing a record. The music should be the point.
K: Yeah, it seemed like the music was just secondary to the package.
D: We just thought it would be funny.
B: Not to sound snotty but I don't think their band is so popular that we could really hurt their reputation.
K: Even the comment in the thank you's about them was a joke. If Rob, the singer, wants to stand on stage and throw insults at the crowd, which I think is cool if you're joking around, then I think he should be able to take our record cover as a joke. It's funny, because we've heard comments, but no one from their band has approached us directly.
MRR: McGreggor's in Elmhurst was the big punk rock, all ages place to play around Chicago, now it's closed. Do you think that this closing is going to affect the amount of shows going on?
D: Isn't Stevie Starlight playing there?
BS: McGreggor's was cool. I tip my hat to Matt Nelson because he did a good job booking bands that most kids want to see.
D: Under a lot of stress, I'm sure.
BS: He'd have kids calling every day saying "Oh, I want to play McGreggor's", and a lot of times he was a dick.
K: We had to call him like 10 times before we got a show.
BS: I didn't really like playing there because of the sound, but it was a cool atmosphere there.
D: You got to see big bands there that you might not normally see.
MRR: Some could have played at Metro.
D: But it was like 6 bucks to see 4 bands. And you could see bands like Samiam, Jawbreaker, or Down By Law on any given week. There was a month full of shows where we were just like there.
K: You could also see cool local bands that wouldn't get touched by Metro.
MRR: What about going to shows? Do you think it's important? I know a lot of people, especially in bands, don't think it's important to go and support bands.
BS: We all went to shows before we were even in bands, as long as it's affordable.
MRR: What if the band is a bad band? Do you feel obligated to show up?
D: Don't all good bands start out as bad bands?
K: I don't feel obligated, but if I know the guys, 5 bucks isn't too bad to spend to see some bands. Most of the time, you'll be pleasantly surprised.
D: The whole thing is supporting people. It makes the "scene" a lot better. If you just reciprocated, that's cool.
MRR: You guys are touring this summer, tell us about that.
B: I'm looking forward to it. I'm a little nervous because it's easy to play when you friends are there, but we won't know anyone on the tour.
BS: I'm looking forward to playing out of the Chicago area.
D: I just want to go across the country. It should be cool and all, I mean we're friends and all so it'll be cool to cause trouble and act stupid all over the country.
K: We're doing it with The Smoking Popes, so it'll be like a vacation with friends.
MRR: Who has tattoos in the band?
K: I don't
D: I don't
BS: I do, on my leg.
B: I do, one on each arm. And I did it because I wanted to feel pain.
MRR: Any last words?
B: Help us out on tour, we'll need places to stay.
D: And donuts and milk.

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	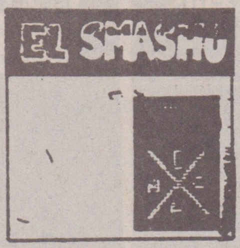	
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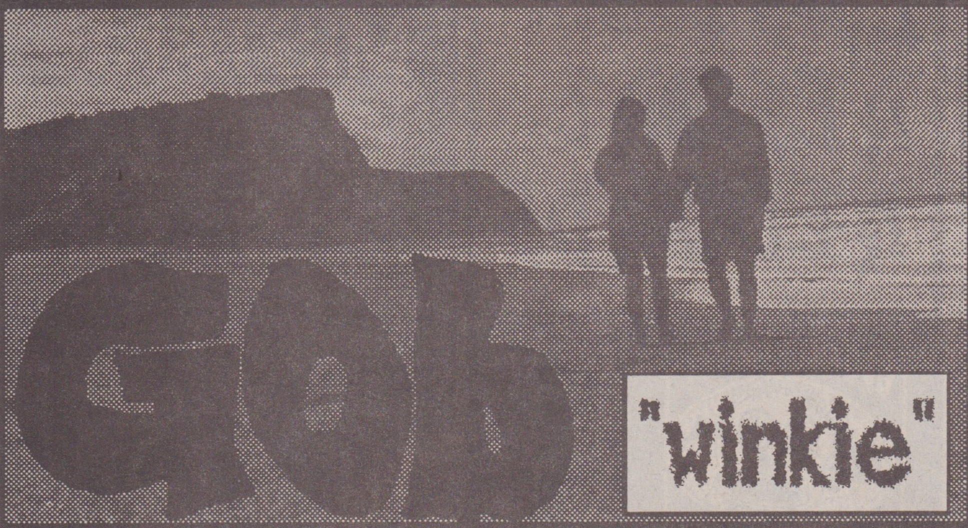

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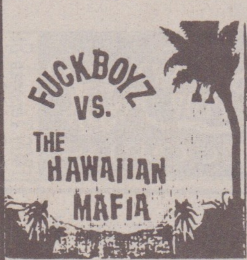

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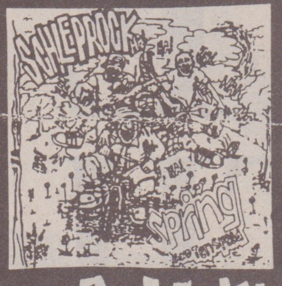

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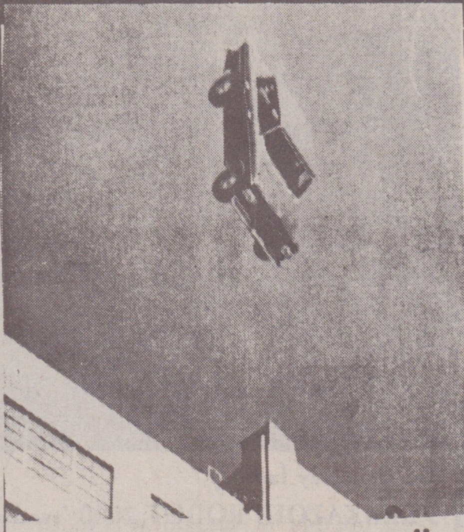

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Aisha Khan, (AKA, or Aisha Khan Arts) is a graffiti artist who currently resides in an industrial section of East Oakland. She builds people out of animal meat. She creates people out of butchered remains and then carries them out to meet the public. I interviewed her shortly before she was to do a piece, abandoning a baby 'meat person' on a train during commute hours. Interview by Harald Hartmann.

PARDON ME MA'AM, BUT YOUR ART IS...

MRR: First, MRR is a music zine devoted to punk. What's your affiliation with punk?
Aisha: I first got into punk as a teenager back in 78/79 in San Pablo. I got into it as a fashion statement, not to show off, but because I found the way other people dress repulsive. Also I was a rebel, school bored me, and flunking out was more fun. Actually, I had real low self-esteem, and punk gave it back to me, plus friends. Being punk and dressing cool made me feel good, and that I'll never forget.

MRR: Do you go to shows now?
Aisha: Sometimes, but only if it's a special occasion. I do have friends in bands.

MRR: Ok, so let's talk about this art thing, Meat Graffiti. Just what is it?
Aisha: It's a statement about flesh, about rawness. It's a test of people's response to raw flesh in public.

MRR: Are you a vegetarian?
Aisha: No, but I have been.

MRR: Do you think there is any legitimate criticism of your using dead animal parts for artistic purposes?
Aisha: You mean that by buying animal parts I'm supporting the killing of animals by the meat industry? Give me a break, I don't care for moralizing from anyone, whether it's Jesse Helms or some left-wing bigot.

MRR: Tell me about your first meat person.
Aisha: It started with my ex-husband who was of Polish-American descent, and like his whole family, he was into eating meat. But you know, not just steak, but rather tongue and brain, just really weird cuts of meat. Anyway, I couldn't eat it so I decided to make an art project out of one of them. At SF State I had to do an installation piece, so I decided to use a public water fountain and attached a large beef tongue to it, then poured some dark cherry jello on the drain for congealed blood, finally binding together two hoofs and calling it *Praying Hoofs*.. While we were in the other room watching a video, someone must have called the police and health department. So when we came out, I approached them, not letting on that I was the artist. They had it all sealed off with that yellow ribbon stuff. I asked them without introducing myself, "What's the problem?" And one woman turned and said, "This is disgusting, can't you see?" Well, when my professor ratted on me and I was forced to immediately tear it down.

MRR: What else have you done?
Aisha: I did a crucifixion out at Candlestick. I thought the seagulls would come and pick the flesh, but the birds were repulsed and afraid of it. It was supposed to be a resurrection.

MRR: Are you religious in any way?
Aisha: Heaven's no! I'm an iconoclast.

MRR: Then what after that?
Aisha: In 1990 I applied for a grant from the Marin Arts Council. It was when I realized my work was being rejected not on its merit but because of other people's prejudices. I had a couple of gallery shows, but the experience left me feeling empty and terrible. The atmosphere was so stale and shallow. That's when I wanted to have more direct contact with the public, and graffiti seemed the way, especially after the financial rejection from the art council and NEA. My art became a direct attack on the gallery system, and the art world in general.

MRR: Do you think music and art are similar in that the artist, like a band, has to make a lot of compromises to be successful, and that means sacrificing integrity?
Aisha: Sure, to live off your art is to become prepackaged, a socially inoffensive commodity.

MRR: Let's get to the meat people themselves. How many of them have there been?
Aisha: Let's see, there was the one I did on the railroad tracks at night. While photographing it, a train came by and ran over it. It stopped and the engineer got out. There is a federal law against interfering with interstate commerce. Then I put a couple of meat people out at bus stops. Somehow I thought real people won't look at them, or notice them, like how we pass up our homeless people who are down and out, or the sick who live out on the street. But the opposite happened, these meat people instantly became noticed and the police showed up. Afterwards I felt bad, like I had abandoned friends. In making them, I had given them personality. In fact, one of them wore the clothes of a friend who died of cancer. Her husband had given me these clothes for it, and knew of my intentions.

MRR: You say the clothes give the meat people individuality?
Aisha: Absolutely. Naked raw flesh is only disgusting, but when you put on clothes you give it individuality, a humanity, a reminder of what we are, a grotesque flesh covered by fabric. There is an honesty in these people that we can't face, like how we refuse to really know what's happening in Bosnia, or South Africa, or where ever.

MRR: Maybe seeing raw meat like that in public reminds us that we too are merely flesh, that one day we too will decay.
Aisha: Yeah, I first saw the meat people as a guerrilla assault, leaving one, maybe with even a chalk line around it, but I don't want to frighten people or cause harm. Then it became a sociological study of leaving the meat people out to witness real people's reactions.

MRR: So you plan to do what next, give a life to a baby meat person?
Aisha: Yeah, put it on public transportation. I won't know what happens to it, but that will be the best part. Kinda like in real life when you become separated from someone you really liked, but no longer have contact with, all the fond memories, and the sadness of not knowing what happened to them. And so this baby will ride about until someone stops to take care of it.

MRR: So it appears meat people have a future.
Aisha: Probably so, at least until it no longer has a meaning for me, or when I no longer have any anger. I enjoy making these people, but it is emotionally draining, and each one becomes more difficult to create, while at the same time has more personal feelings for me.

MRR: Do you want to give out your address so people can write?
Aisha: Sure, people can contact me Aisha Khan/ PO Box 443/ Forest Knolls, CA 94933. But please no hate mail.

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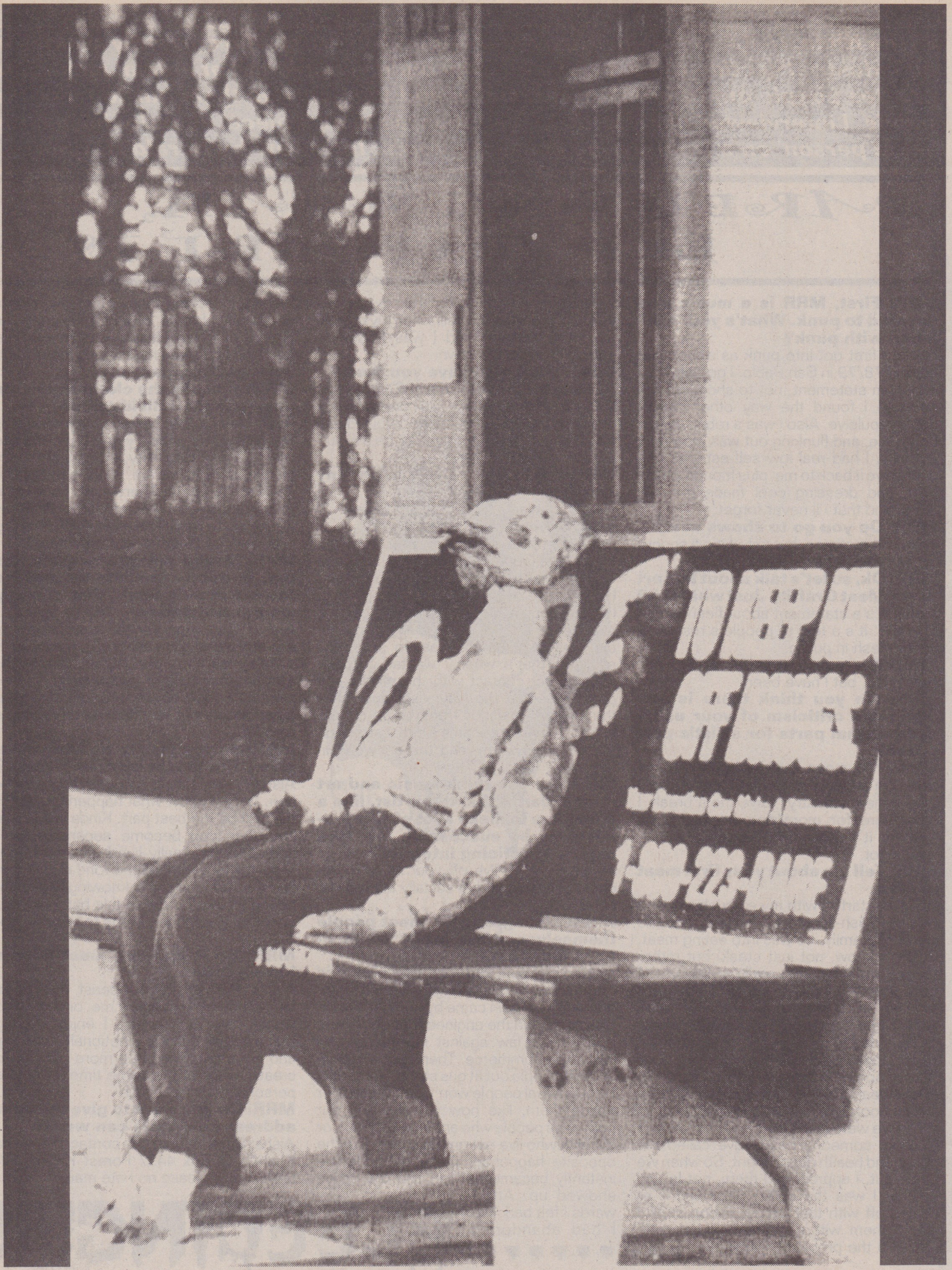
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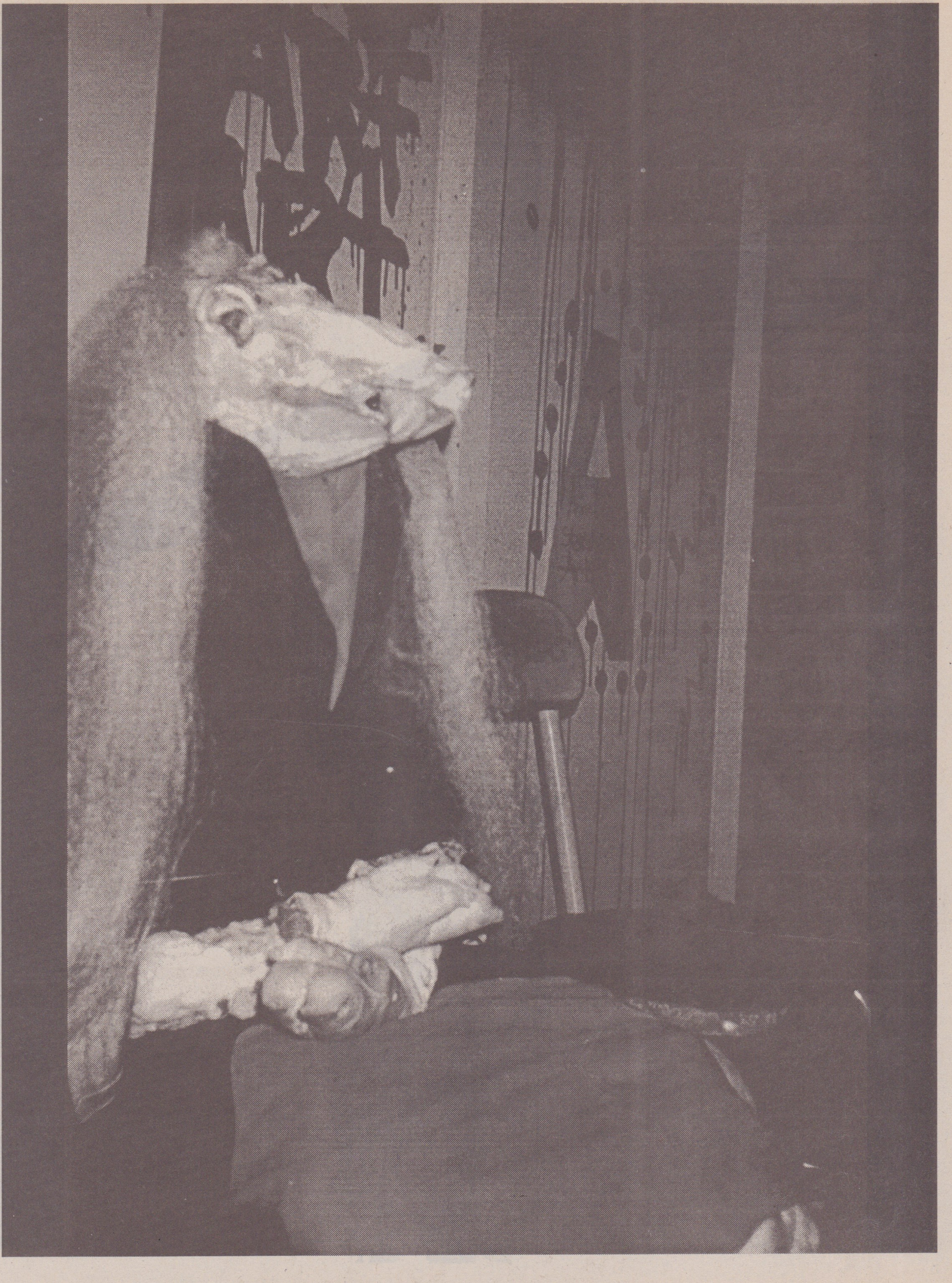

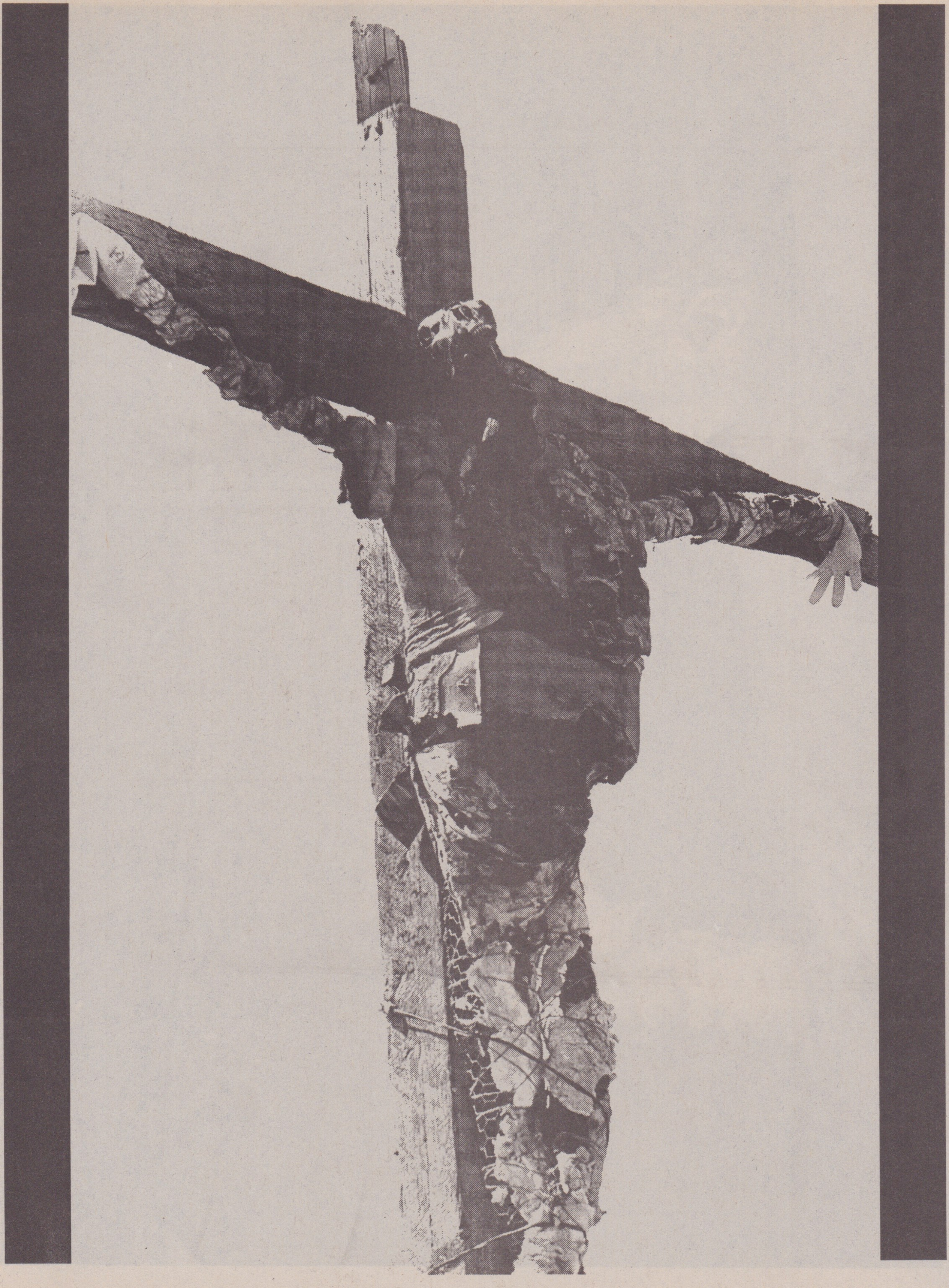

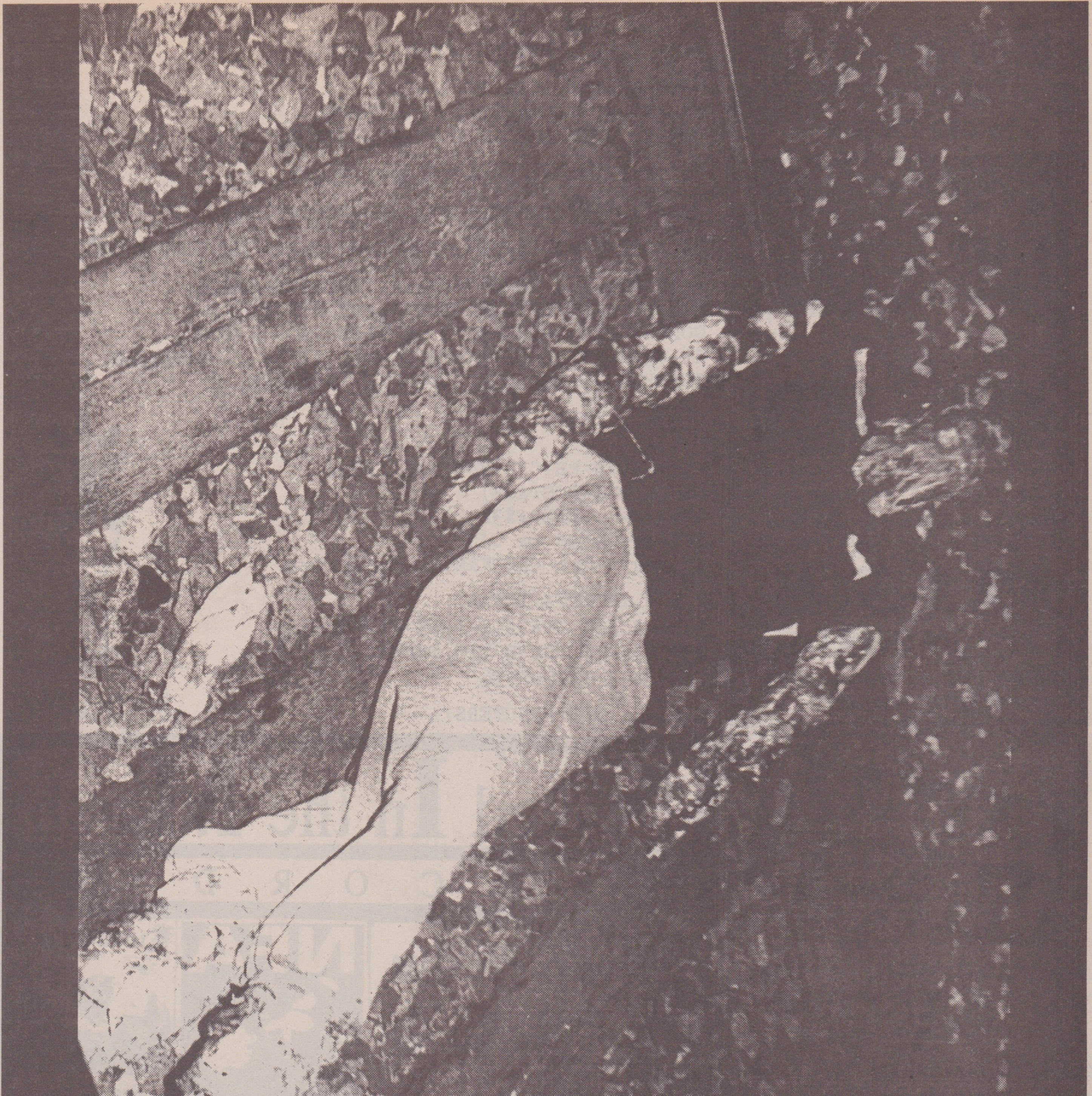

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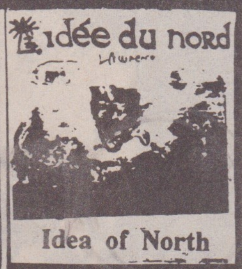

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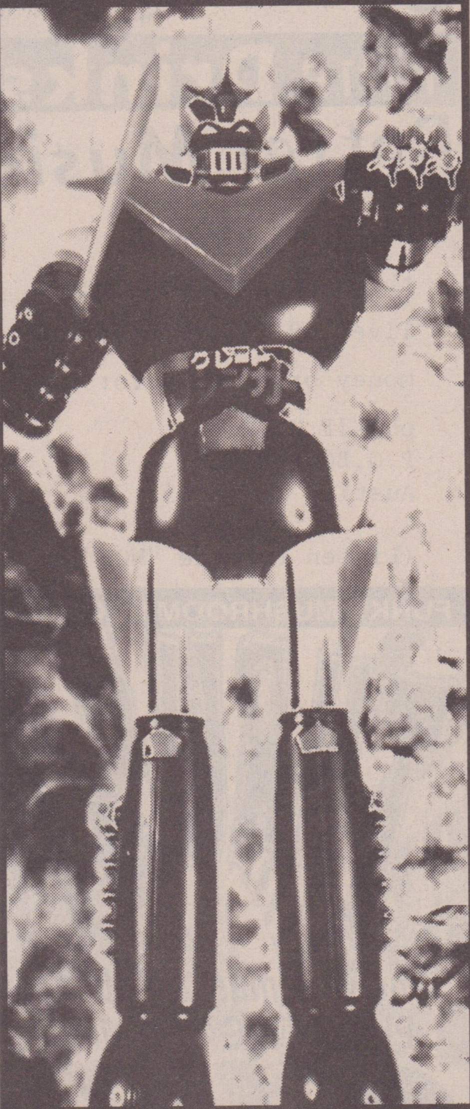

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Poppy punk, not in a GREEN DAY way, more like DESCENDENTS "Milo Goes to College" era. Sounds like it could be a Dr. Strange Records release, if you've heard any of those bands. (KG)

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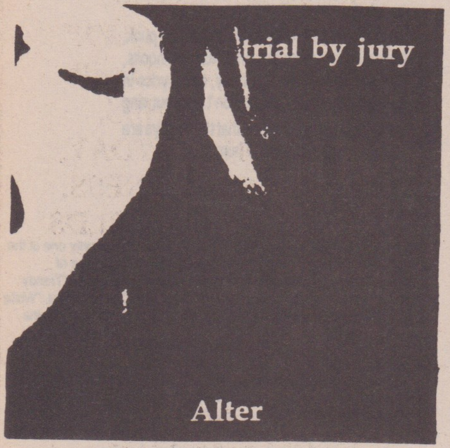

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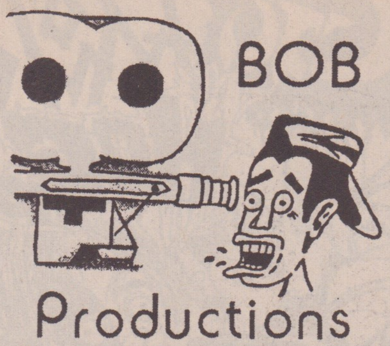

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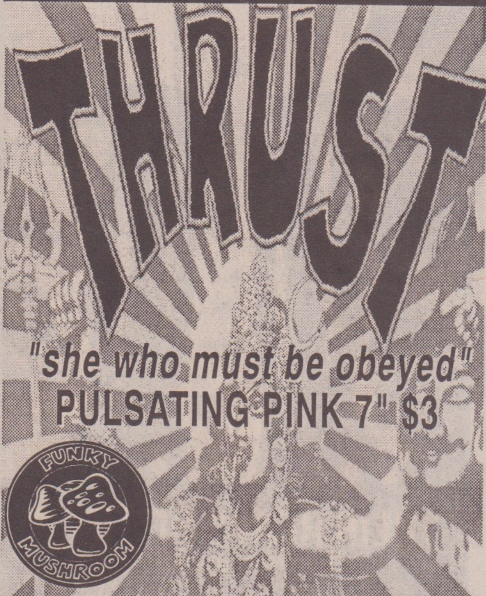

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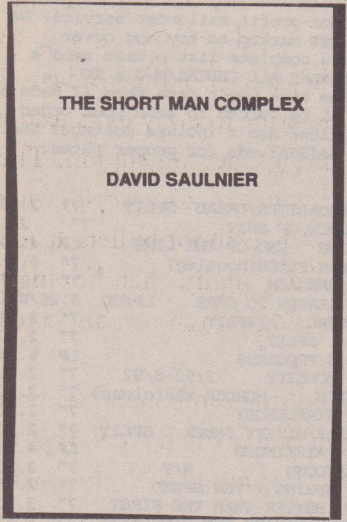


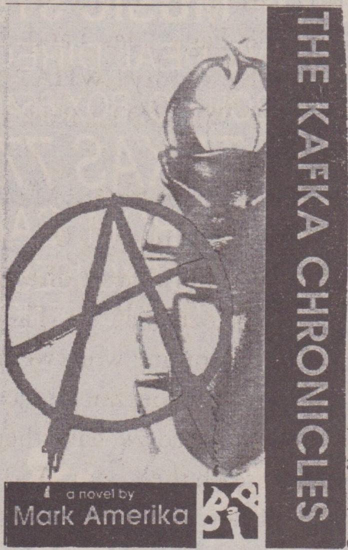
David Saulnier, *The Short Man Complex* ($3.00 ppd. in the US: Troubleman Publications, PO Box 10393, Alexandria)

Whenever I see someone who has gotten their shit together and managed to put out their own work and the work of others and even managed to get it distributed I feel like a heartless ogre for not giving it a good review but since no one else is willing to review poetry (except for Reinsmith who's out of state) and Ayn (who can't do it for personal reasons) I'm stuck with it and you know, sometimes I ain't nice. I'm not one of those poetry hating MRR snobs either; I like William Blake, I like Pablo Neruda, I like Ginsberg. It's just that for everyone of those cosmic types we get, well..... Probably the worst thing about most of the poetry being done these days is that it's sooo self absorbed. There's no observation, no commentary on the symmetries of life, just angst and black-hole-like introspection. Shit, my love life and self doubts are bad enough without other people's claustraphobias seeping in the peripheries. There's nothing in this stuff that's funny, even blackly so. You want to make comparisons to the blackness of punk here? You can laugh at Black Flag's lyrics, the Dead Kennedys, Fang, Flipper, the Circle Jerks, even Big Black and Naked Raygun, as bleak as they got that extreme bleakness was funny. Bukowski is funny, Henry Miller was funny. If you're going to take the darkness head on then you better be able to laugh at it and yourself. Which brings us to David Saulnier.

David, I guess, is the organizing force behind this publishing venture, which has also put out *Meanhead* which should appear somewhere in this issue (hopefully) by Matthew Grizzard, and well, you know, something in his stuff didn't piss me off the way some indy poets do. It seemed like Mr. Saulnier gets outside and talks to people once in a while and so is aware of how people might interpret what he has to say; this does influence the quality of his verse. Some of his internal arguments, like the goal of the work ethic "I can relate to the work ethic..... not identify with it" is something well understood by somebody who works six days a week (gotta pay those punk rock bills somehow) as is the need to take internal struggles and make them external ones, but I'm not sure if "an exercise in self pity/ Has become an exercise/ in revolution" in this case is really true. I mean, isn't that kind of pompous? What we've got finally is minimalistic anti-war poems, sketches about abortion and some metaphors that really didn't work for me. Finally, I guess what really didn't win me was the fact that nothing here really struck me as funny or fresh or harrowing enough though I think it could become so if the author kept it up and articulated that experience a bit more skillfully. (JD)

Matthew Grizzard, *Meanhead* ($3.00 ppd. in the US: Troubleman Publications, PO Box 10393, Alexandria)

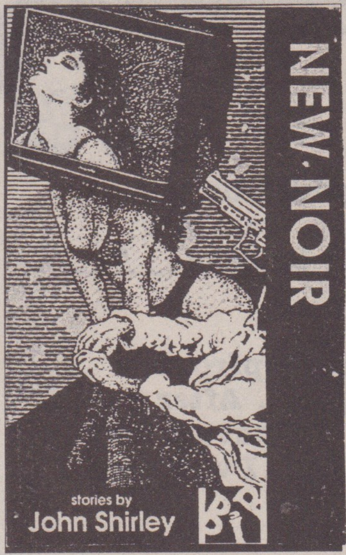
More minimalistic verses from Troubleman Publications. A lot of stripped down emotionalism here. Some of it works, some of it doesn't. "Once" in its seven lines has some wonderfully understated irony. Plus there's some positive degrees of social awareness present. I could bullshit and write a lot more but poetry's supposed to be subjective, isn't it? You got the money for it and you want to see what's out there, give these guys a write. What the fuck's a *Mean head*? (JD)



Mark America, *The Kafka Chronicles*, and Cris Mazza, *Revelation Countdown* (Black Ice Books), Order from: Fiction Collective Two, 4950/ Publications Unit, Illinois State University, Normal, IL 61761 ($7.00 plus $2.00 post)

After bringing these new Black Ice books home from MRR, and deciding I would attempt to read some fiction rather than play my stereo it occurred to me that America seems to have entered a new literary age similar to that in the visual arts, and music. Perhaps it's ok to state that these books represent America's demise as a rich growing techno-

logically advanced nation, and reflect its more realistic nature as an over-populated decaying post-industrial wasteland.

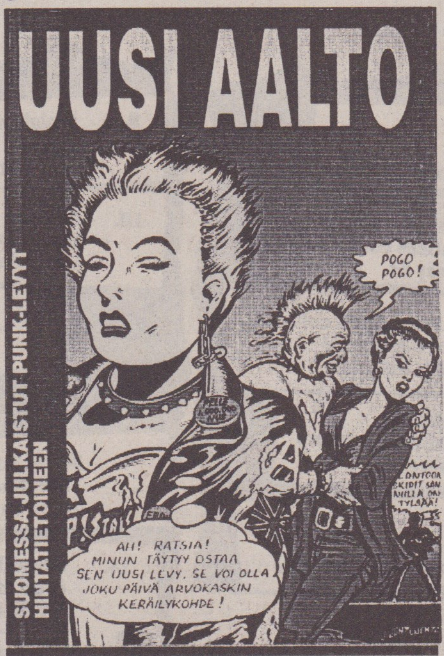


In the *Kafka Chronicles,* the protagonist is a mid-twenties rock musician who lives a care free life, has a potent sexual urge, and with whom the women find irresistible. The first part of this novel deals with a Harold and Maude relationship, where as the second part is more about the sexual exploits of a Gregor Samsa, at times rather explicit without being overly pornographic. It was this point of the novel, the sexuality, that I found more interesting, . The novel was at times a bit too surreal and it was only when the characters engaged in sex that I felt the presence of their personality and thus became interested in their character. The style of Mark America's writing is in the form of a stream of consciousness, and this way of writing can be difficult in keeping the reader's interest engaged, because one can, at times, feel the actual intrusion of the author. Nevertheless, the concluding part of the novel ends with a long diatribe against the U.S. military adventure in Kuwait, i.e. Operation Desert Storm. I found this criticism to be the highlight of the book, particularly when the military operation was compared to a sporting event: "Touchdown!! The Eagle Has Landed!! America's scored again!! An incredible victory!! WHAT A FUCKING KILLING MACHINE WE GOT!! Back to you Peter, Dan, and Tom.

The other book ***Revelation Countdown***, by Cris Mazza is a series of short stories about traveling across the U.S. on our interstate highway system. These stories deal directly with characters that have clearly defined personalities. These are the types of people we Americans encounter when we are tourists in our own land. Only Cris Mazza does not let them pass us by at seventy miles an hour. Instead we have them pushed under our noses, forced to breath their odor. And it is at such a close range that one realizes it could just as easily be ourselves in this story as the one being read about.

This book more than anything else reminded me of a photography book published in the fifties by Robert Frank, entitled ***America, A Portrait***, that came to inspire a whole generation called the beatniks. And when one sees the photos that proceeds each chapter, you the reader will realize that those sterile nondescript freeway exits lead to more than a MacDonald's, and a Chevron station. They also lead to people who live in a contradictory world, where they have nothing better to do than shoot bullets at road signs while partying on a Saturday night, then hoping to find eternal salvation in some boring church pew on Sunday morning.

There were two more books that came with the above, both collections of short stories, one entitled ***New Noir***, the other ***Avant-Pop***. Overall I was impressed with the quality of these four books, and appreciated the fact that as punk grows older its attitudes will come to have more of an impact on our contemporary lives. Nevertheless, it is no doubt difficult to carry the anger, and rawness of the music scene in to a more deliberate, and conscientious form, such as writing. One would have to give Black Ice a damn good grade for trying. (HH)



Perti Kantola, Matti Kärnä, Kimmo Pekari, *Uusi Aalto*, (Asema-Antikva/Pk, Verkatehtaankatu 11, 33100 Tampere, Finland) 96 pgs, $15 ppd.

Everything you'd ever want to know about Finnish punk and hardcore...except that it's written in Finnish. But you can figure most it it out because of the straightforward way it's presented, a listing, band by band, of every release, title, size, year, label. This is a very detailed listing, which not only includes comps, but also lists foreign comps that contains a track from a Finnish band. Runs from '77 through '92. Five pics sleeve reproductions adorn each page, and there are a few introductions by a record producer, zine editor and graphic artist who made many covers. Also includes estimated prices on each record. (TY)

AND NOW WE PAUSE FOR a VERY SILLY PAGE.

WARNING! THIS PAGE CONTAINS NO REFERENCES TO THE SECRET GOVERNMENT, VIVISECTION, VEGETARIANISM OR ANYTHING SOCIALLY REDEEMING!

by Chris Dodge

We here at MRR realize that certain things in the magazine get people's dander up at one time or another. Unfortunately, the majority of you don't make your grievances known. Therefore, we've taken all of the painstaking agony out of writing a complaint letter. Simply fill in the blanks with the appropriate word or phrase from the choices listed below, then clip along the dotted line & send it in. It's that easy! Happy complaining.....

Dear __1__,

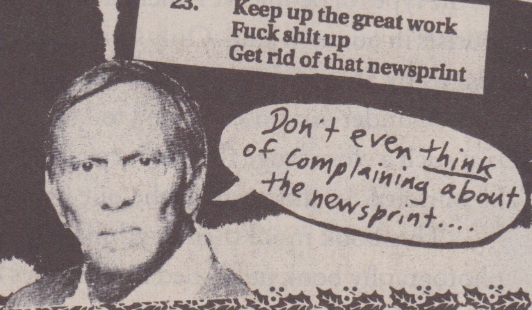
I want to __2__ about __3__. I disagree with everything he said. __4__ need to be __5__ now! They're fucking up our scene. Just last Friday night I was __6__ and they rushed the door. Nobody had the __7__ to stop them. They __8__ everyone in sight. It was __9__.

Speaking of __10__, I sent __11__ to Crucial Positive Upfront Responsive Change Records about __12__ ago for the __13__. After sending __14__, I haven't received shit in return. __15__! What are they doing with my __16__? I've been in the scene for __17__ and I've never had this problem. Fuck rip off labels!

One last thing, I'm putting together a __18__ called __19__ which should be out __20__. Any bands who would like to contribute are guaranteed __21__. This is no rip off! Thanks for letting me __22__.

__23__, (your name)

1. MRR
   MMR
   Ladie's Home Journal
2. throw in my two cents
   make pointless comments
   throw a hissy fit
3. Lawrence Livermore's column
   Mykel Board's opinions
   Norman Fell's halitosis
4. Nazi skinheads
   Rip-off show promoters
   "The Ropers"
5. stopped
   supported
   taken on a romantic hayride
6. at a show
   at a protest
   in the studio audience of "Family Feud"
7. guts
   balls
   knee cymbals
8. beat up
   humped
   "boogie-oogie-oogied" with
9. a nightmare
   zany
   worth missing "MacGyver"
10. bullshit
    invertebrates
    my girlish figure
11. $8.00
    $7.99
    a llama
12. 4 months
    a year
    4 minutes
13. Stand Together "Gimme A Hug" LP
    Tide "Spotless Youth" 7"
    Stand Hard "Positively Erect" cassette
14. several complaint letters
    even more money
    a VHS copy of "Son Of Flubber"
15. What the fuck, man
    Pastafazool
    Up the Irish
16. order
    money
    grandmother
17. 1 year
    1 1/2 years
    1 3/4 years
18. tape compilation
    zine
    quilt
19. Hardcore Pride
    Waste Of Ink
    Ladie's Home Journal
20. in a couple months
    on Arbor Day
    when hell freezes over
21. a free copy when it's done
    an annoying phone call from me everyday
    never to hear from me again
22. speak my mind
    impress my friends by getting my name in print
    harass elves
23. Keep up the great work
    Fuck shit up
    Get rid of that newsprint



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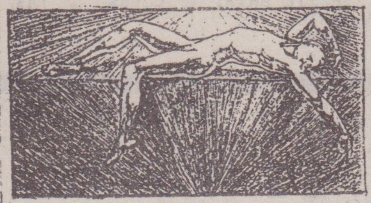

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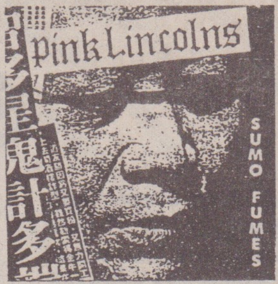

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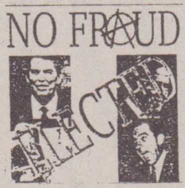

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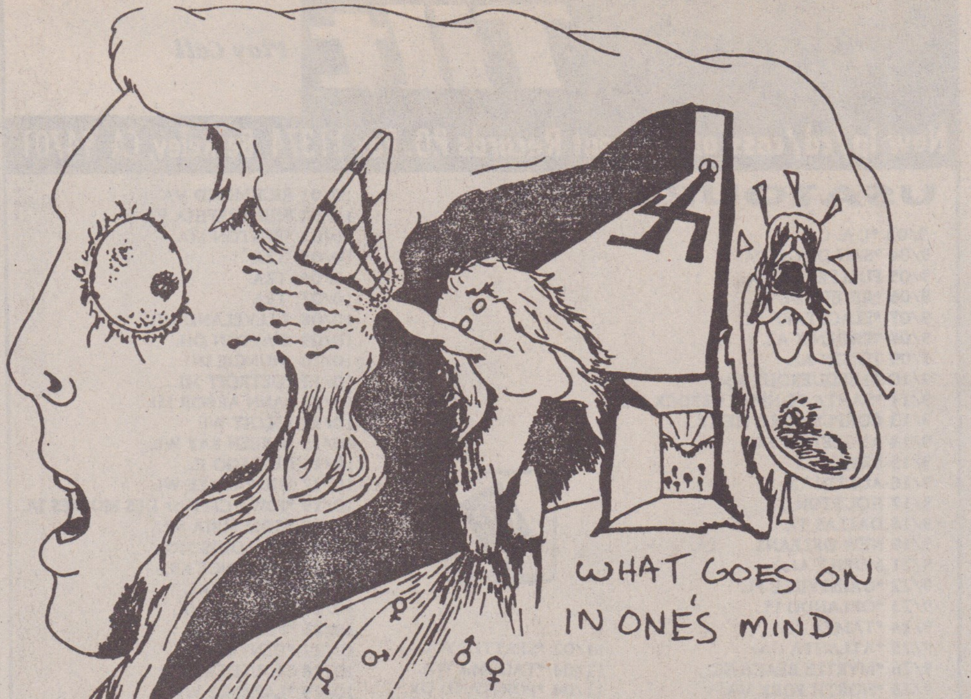

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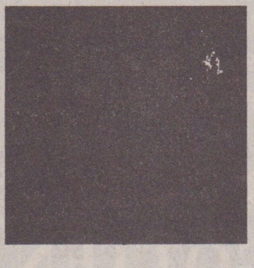

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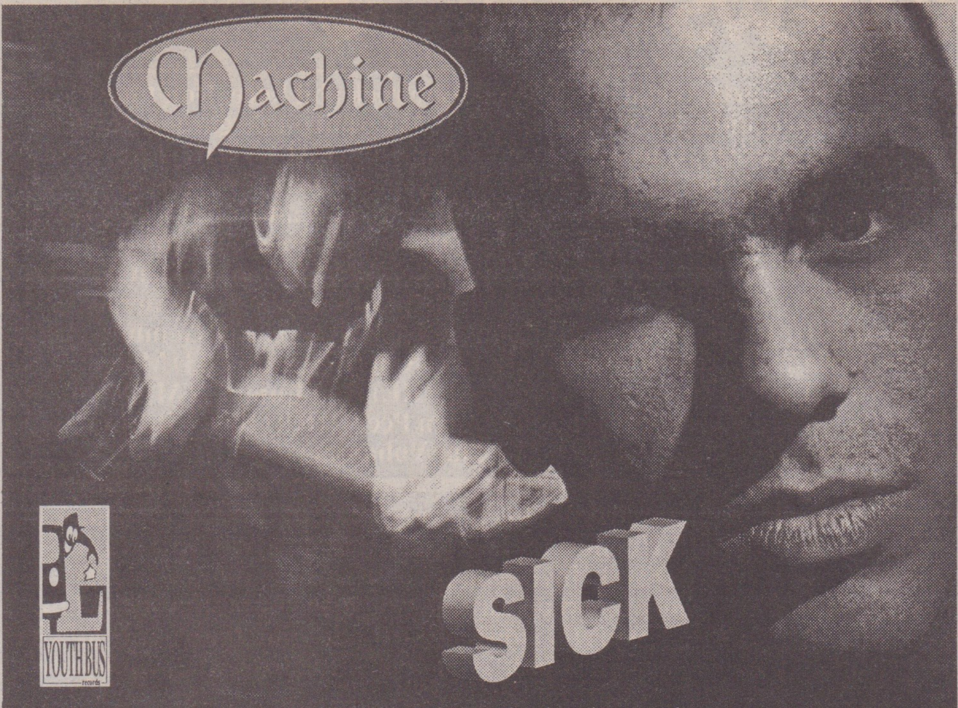

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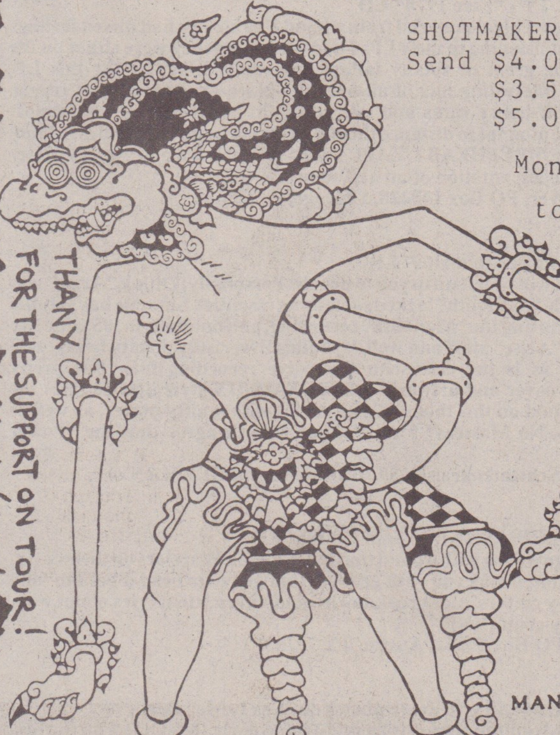

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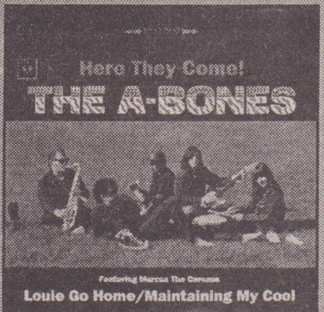
RECORD REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. If possible, send 2 copies of vinyl records (1 for review, 1 for airplay). We will review CD's, but just CD-only releases. If on vinyl & CD format, send us the vinyl. We have ceased reviewing cassettes again, as no one here wanted the responsibility or had the desire to wade thru the mountains of really crappy tapes that constituted the bulk of what we received. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (FA) Francisco Alegria, (SB) Suzanne Bartchy, (JB) Jeff Bale, (MC) Mel Cheplowitz, (PC) Paul Curran, (DD) Dr Dante, (CD) Chris Dodge, (HD) Harvey Dent, (JD) Joe Donohoe, (LD) Lali Donovan, (KG) Karin Gembus, (WG) Walter Glaser, (LH) Lance Hahn, (MH) Michelle Haunold, (DH) David Hayes, (AI) Ayn Imperato, (MJ) Matt James, (KK) Kenny Kaos, (MK) Mick Krash, (ML) Mike La Vella, (SL) Sean Linwood, (RL) Ray Lujan, (TM) Timojhen Mark, (MM) Mike Millett, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (OP) Owen Peery, (BR) Bruce Roehrs, (KS) Ken Sanderson, (SS) Steve Spinali, (JT) Jim Tracy, (EW) Eric Wilson, (TY) Tim Yohannan

So, we've been reviewing CD's for about a year and a half, and after listening to every CD and cassette that came in, Chris Dodge has had enough. Since I already have no free time, I'm next in line. The deal is this: We will only review CD's that are CD-only releases. If something comes on both CD and vinyl, send the vinyl. We can't review CD's in-house, so it's a huge additional hassle for us to review CD's. More and more are coming in every month - about four times as many as a year ago, so the additional workload has gotten pretty substantial. Same guidelines apply as with all record reviews - independent releases only, and it's got to have some 'punk' connection. Realizing that's purposely vague, read the reviews to see what we're covering. Thanks - Timojhen

A.F.I. - "Behind the Times" EP
Good mid-tempo sing-a-long HC/punk, though the combination of a song titled "Highschool Football Hero" and a picture of a guy with a mohawk on the cover make it fairly predictable. (KK)
(Key Lime Pie Records, no address)



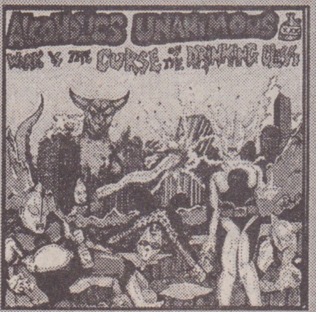
THE A-BONES - "Louie Go Home/Maintaining My Cool"
PAUL REVERE & THE RAIDERS "Here They Come" parody sleeve as well as a digable cover of one of their best hits on the top side. Flip is a SONICS cover, which is hard to pull off unless you're DON & THE GOODTIMES (not that I haven't been in bands that were stupid enough to try). Does not sound like early SUNROOF. (DD)
(Estrus Records, Box 2125, Bellingham, WA 98227-2125)

THE A-BONES/SOUTHERN CULTURE ON THE SKIDS - split 45
Not a "monster jam" (no sign of Jim Morrison playing drums, fortunately) but, rather, a split 45. The A-Bones contribute a spirited cover of rockabilly godhead BENNY JOY's "Gossip Gossip Gossip," while S.C.O.T.S. do a fine original surf instro, "Rumours of Surf" which suffers only slightly from having its main melodic theme veer a mite close to "Rock Lobster." (DD)
(Baylor Records, 633 Leonard St. #3, Brooklyn, NY 11222)

A MINIATURE - "Foreign Room" EP
No info whatsoever about this band. Kinda pisses me off. Personality can go a long way, so can knowing a little about a band. This *really* reminds me of DRIVE LIKE JEHU and PITCHFORK. Maybe it is?? Maybe... Who fucking knows. Ya wanna know sumpin? I'll tell you. It reads, feels, packed and smells like this... sign us... we are the next big thing. If so, fuck off, ain't nuthin punk about being on a major label. Just my unhumble opinion, I'm sure Alternative Press will rave over this one. (SL)
(Sing Fat Records, 1616 Vista Del Mar Ave., Hollywood, CA 90028)

ADAM WEST - "I Get a Sensation" EP
Oh man, why me, I got stuck with their demo? This is just plain dumb slow moving rock with stupid lyrics about some lady that gives him some kind of sensation. One of those great Smelly labels would fit perfect here. I think the label I'm looking for is sleeveless flannel. Cheeseball "I want to have sex with a lot of chicks" lyrics. Rock and Roll. (OP)
(Fandango Records, 1805 T St #A, Washington, DC 20009-7128)

ADKINS, HASIL - "Look at That Caveman Go" CD
One of the finest rockabilly musicians around kicks out the jams with this well-recorded live performance. Seventeen tracks catch the powerful essence of one man and what he can do with a guitar. (MH)
(Norton Records, Box 646, Cooper Station, NY, NY 10003)



ALCOHOLICS UNANIMOUS - "Work Is The Curse of the Drinking Class" EP
I can't help but hear these songs as the sound-track to the sleeve, which features a buncha giant Ultramen/wymyn throwing-up, staggered drunk and destroying Tokyo. Kinda a CRAMPS sense of humor both in music ("Beer City" is a rip on "Kansas City") and lyrical content (ie; "Looks like bad weather/Wear your black leather"). They don't take themselves too seriously and that doesn't necessarily mean that you should or shouldn't. Got it? (MJ)
(Tear It Up, Romerstr. 225, 6900 Heidelberg, GERMANY)

ALTERNATIVE TV - "Live 1978" CD
Interesting archival material from a band I've always had mixed feelings about. I recall that listening to their LPs I had the feeling they were either on the edge of something great or totally failing miserably. Likewise for this LP, musically it's an interesting mix of all-over-the-place-isms from quiet reggae tunes to atonal riff-heavy rants and everything in between. One can almost detect a deliberate attempt to distance themselves from punk rock and an edging towards SUICIDE/BEEFHEART/ZAPPA stuff even then. Anyways, it's pretty interesting as a documentation of an aesthetic era. (HD)
(Feel Good All Over, PO Box 148428, Chicago, IL 60614)

AMEBIX - "The Power Remains" LP
I guess that will be left up to you to decide. Personally, I think "Arise" was their best LP, while "Monolith" lacked something essential. Side one has 3 studio songs done in '87 during the "Monolith" recording, and one done in '85. Side two is all live, mostly "Arise" stuff and well, it sounds live, really. Pretty brassy and hollow sounding as is the case with these live recording bits. But pretty impressive is the cover and artwork - classic AMEBIX style that imitates the Arise cover (gatefold on this though), and comes with a nifty poster, as well as lyrics. "No Gods, No Masters" for sure, but I don't agree that the "Power Remains." (SB)
(Skuld Releases, Schelmengraisen 59, 7016 Gelingen, GERMANY)

AMERICAN PSYCHO BAND - "Soul On Ice" EP
You can't go wrong with a band that uses Shogun Warriors on their cover. Rhythmic angst that hooks you with grooves that get your head a bobbin' and don't let go. Heavy guitars, nice breakdowns, and intermittent cries about who-knows-what. Way cool! (NN)
(Drive Records, PO Box 50512, Austin, TX 78763)

ANOTHER FINE MESS - "I Remember You/Was It Me" flexi
Good British guitar punk with a mid-tempo early '80s Oi feel on the first track, while the second is more in the vein of The LURKERS. (MC)
(no address)

RECORD REVIEWS

ANTI-CIMEX - "Scandinavian Jawbreaker" CD
Always forceful, Sweden's ANTI-CIMEX were at one time the definitive DISCHARGE emulation band, charging out several great 7"'s and comp. tracks on "Really Fast Vol. 1". Their last LP walked on a more metal path, and this follows, at best sounding similar to the last POISON IDEA LP, at worst wank weenie party rock with lyrics about a "sexual hotspawn of Eve" and hell and stuff...a pretty 50-50 affair..on every song!!! (KS)
(Vinyl Japan Ltd, 281 Camden High St, London NW1 7BX, UK)

THE APEMEN - "Surf's Up" EP
Four surf instrumentals with a polished but not quite squeaky-clean sound. "Bajjad," being the catchiest as well as most energetic, is miles ahead of the other three. (DD)
(Kogar Records, PO Box 985 9700 Av., Groningen, HOLLAND)

APOCALYPSE HOBOKEN - "Strikes Back" EP
This band has one of most distinctive vocalists I've heard in a while. Although I wasn't wild about the A-side tunes, the B-side "Big Guy" is totally great. Tune of the month. Riffin' pop punk a la GREEN DAY and SCREECHING WEASEL. "Big Guy" goes on my next car tape, for sure. (RL)
($2.50 ppd: Dick Records, 1297 Burdette Ct, Glendale Heights, IL 60139)

BABY CARROT - EP
Melodic garage pop punk. Very heavy on the pop. As a matter of fact too heavy on the pop. Uninspiring. (DH)
(1543 Franklin St, SF, CA 94109)

BACK OF DAVE - "Dirty Boy" EP
I don't know what to make of this slab of wax. Well produced, well played, a very eclectic mix of maybe, oh shit, I really can't say—a credit would be the straight forward parts of TRENCHMOUTH, or maybe NAKED RAYGUN? ULTRAMAN? SAMIAM? Appeal to you? Then fucking get it, Punk. (SL)
(Matt Eberlin, 2429 Crislisa Dr., Acton, IL 62002)

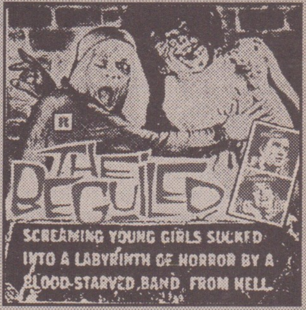
BAD RELIGION - "Recipe For Hate" LP
Like the RAMONES, BAD RELIGION has been making the same record with the same themes and formula punk rock over and over with diminishing returns (except financially) for the last couple of years. This LP has its calculated eye on the "alternative" mainstream marketplace. There's guitar solos by guests, Eddy Veder does some ohhs & ahhs for the major label cred, and unintentionally hilarious slide guitar on one song. While there's a couple of generic punk rock songs on here, most of the production work went into the rock tunes to convince Mercury to sign these guys. Looks like with one foot in the underground and the other in mainstream corporate rock, BAD RELIGION are over their heads in bullshit. (MM)
(Epitaph)

BAD TRIP - "Elevator" EP
Geeez, if I hadn't seen them in NY and knew they were from NY I'da thought they were from Seattle. I loved youse guyz on tour with GO! 4 years ago but that was before the Seattle Sound was so big. This was way too rock, but maybe my expectations were too high. It's not that bad but it's a definite regression from previous years. (OP)
(Wreckage, 451 W Broadway 2N, NY, NY 10012)

BALLISTICS - EP
Even though I haven't listened to any lately, I always liked the crazy, fucked-up aspects of rockabilly. And while I really like the cover art and the band's name and stuff, this just left me flat, like they're missing the vein leaving an ugly yellow/brown sort of bruise, see? It's really not that bad, and with better lyrics I could see myself actually liking the next one (if they do a next one). I hope so. (MJ)
(Ghoul Records, PO Box 10702, Costa Mesa, CA 92627)

BARKING TRIBE - "In A Nation/Medium of Exchange"
College radio-ee groovin' type of jammin' stuff with lotsa weird twists ala MEAT PUPPETS. Some of which I liked, some of which I didn't. Too much stuff per song to hold my attention. (RL)
(Atomik Industries, PO Box 18057, Mpls., MN 55418)

BATTALION OF SAINTS - Fighting Boys" EP
This is a boot of the "Fighting Boys" 12" which you now see up on record shop walls for $20. Great sound quality, nice cover and lyrics repro, and best of all these are being sold to stores for $1.75, so if the prices are higher, blame the shop owner. Oh and the music, it's some of the best HC to came out of So. Cal in the early 80's. I think that this band was so fucking amazing, and I never wanted to pay that much money for the 12", so I'm really glad to see this. (LD)
(no address)



THE BEGUILED - EP
Just when I'm thinking how lame DANZIG is now and how cool THE MISFITS used to be, THE BEGUILED kick-out this 4-song EP in the best Russ Meyer/fingernails across the back-but-I-like-it sorta way. "Kitten With A Whip" and "Woman Is Trouble" might just fill the void left by said rockstar. Could be the next "Vampira," maybe even "Devil's Whorehouse." Neat! (MJ)
(Estrus)

BLINDSPOT - "The Beginning Or The Beginning .." EP
BLINDSPOT is back with a new singer and four raging songs on a double 7". Modern melodic straight edge with a good production that makes this record tighter. OK lyrics addressing personal aspects. I hope this band stays around some more. (FA)
(Springtime, 18760 E. Amar Rd #164, Walnut, CA 91789)

BLOODLINE - "One Thousand Screams" CD
I would've lost good money betting this was a straight edge release. Still there's plenty of heavy duty mid-tempo hardcore with dual guitar moshability. It's got smart lyrics, lots of variation, and an emotional feel without any wimpiness. The vocalist does a good job but could stand to be a little meaner. (NN)
(Doghouse Records, Cargo)

BRATBEATERS - "Try To Be Yourself/Dressed Like a Bitch"
Gee, there's not going to be any RAMONES influence here, is there?! Yep, it's good old mid-tempo punk with snotty singalong vocals, pretty catchy. Lyrically, I liked "Yourself" a lot, couldn't understand "Bitch" well enough to judge. Nobody will ever call this record "overproduced". (EW)
(Incognito Records, Hochfirstr 23, 70178 Stuttgart, GERMANY)

BUCKSHOT - "Throw Down" EP
This didn't do much for me. Sixties style punk that kinda sounds like the NEW BOMB TURKS to me (compliment or put down, you be the judge). Although this initially sounds rockin', like the N.B. TURKS, it gets old real quick. (RL)
(no address)

BUCKSHOT/LAST MAN STANDING - split EP
BUCKSHOT is a whiny rock band kinda like THE STENCH in someways, kinda like BIG WHEEL in some others. LAST MAN STANDING is like a weaker version of SHADES APART. I dunno, cool, way cool effort, kind of missed my soft spot, nonetheless, an OK release. (SL)
(Spunk Records, PO Box 7059, Erie, PA 16510)

BULL THE BUFFALOS - LP
Mid-tempo Japanese oi-punk. At its best it is catchy and quite good. Other times it drags on a bit. Neato pink vinyl. (KK)
(Steve Priest Fan Club Street RNR Co., PO Box 23184, Seattle, WA 98102)

BUTT TRUMPET - "I Left My Flannel In Seattle/Pink Gun"
The A-side is a throwaway novelty tune poking fun at the Seattle scene, although not very well. The flip, which is better, is the type of '70s punk I used to see at the Mabuhay all the time, with a girl singer fronting a hard rock influenced punk band. (MC)
(Hell Yeah, PO Box 1975, Burbank,CA 91507)

BUZZCOCKS - "Innocent" 12"
Their reunion tour worked out so well they decided to reform and cash in on the popularity of alternative pop. Not wimpy, but it does seem to lack the punch, or edge, that used to separate them from the average punk band. Tired. They remain perhaps the greatest pop band ever. (KK)
(Essential Records, UK)

RECORD REVIEWS

CAINES FABEL - EP
Downstate Illinois boys perform their version of "alternative" stoner rock. Two songs. Both are too long and bad. Not good "bad" either. If you can duck away from all of the flying flannel you'll find a moderately talented band who have more in common with PEARL JAM than BLACK FLAG. If a burglar broke in & stole all of their STONE TEMPLE PILOTS CDs, they wouldn't be able to write any new material. (CD)
(Hammerhead Records, PO Box 6134, Champaign, IL 61826-6134)

CAUSTIC RESIN - "Body Love Body Hat" CD
This disk combines so many attitudes and styles. Changes from one and then to another. Flannel fucking overtones. Who cares, give it to me balls out or take it to the nearest mall. (SM)
(C/Z Records)

CHARLES HARFAGER - "I Svalt Och Nod" EP
These four tracks mine a thrashy punk-rock vein with eclectic interludes (flute leading into fast rock), and tunes that might improve with more listenings. The songs on the flip really turn up the juice, sacrificing melody for power — when they could have both. (SS)
(Incognito Records, Hochfirstr 23, 70178 Stuttgart, GERMANY)

CHINO HORDE - LP
CHINO HORDE is rad! They feel their music passionately and taste it with an objectivity that brings together emotional dynamics and cool bass and guitar sounds. It's heartfelt hardcore that's putting Little Rock on the map. See 'em when you can. (KG)
($6 ppd: File Thirteen Records, PO Box 251304, Little Rock, AR 72225)

CHORUS OF DISAPPROVAL - "The Italian 7"" EP
Wow, this is the heaviest record they've put out, it has tons of ferocious power. If you are familiar with CHORUS OF DISAPPROVAL, then you pretty much know what to expect, but if you are not, this record will blow you away. 3 songs with lyrics that could've been worked a little bit more, one of which explains the feelings that one of the members has about his father's death. They also do a version of "Your Mistake" by AGNOSTIC FRONT, which I actually like. This is supposed to be a ltd. edition 7" on colored vinyl. I like it. (FA)
(Helter Skelter, P. le delle Province 8, 00162 Rome, ITALY)

CIRCUS LUPUS - "Solid Brass" LP
Following the tradition of LUNGFISH, Dischord has simultaneously released another record with facial hair. Despite this minor drawback, this album continues the great CIRCUS LUPUS legacy of quirky beats, noisy guitars, screaming vocals and tight rhythms. Somewhere between GANG OF FOUR and MISSION OF BURMA. Lyrically ranges from "I'm so pissed I'm gonna call you an asshole on vinyl" to interesting, yet cautionary tales. Well, maybe they're not THAT heavy. Still, great if you like this kind of stuff. (LH)
(Dischord, Inc.)

COLLAPSE - "Failure" EP
Old 1988/89 band from the NY/CT scene of that era. While this isn't bad, it's not that exceptional either. This is the kind of band you're big into if you're friends with them, or get the chance to see them often, but they don't leave the same impression on a total stranger. One studio side (Don Fury's) and one live side (good sound). (TM)
(HLH Records, 19 Union Street, New Brunswick, NJ 08901)

CONCRETE SOX - "No World Order" CD
The spark of this U.K. Band's early recordings came from their bizarre infusion of melody, metal and speed, and that's been doused by a fuller plunge to the "Metal" side of things, with a slower pace, gurgled satan vocals and song titles like "Wretched Insertion" and "Subliminal Thought Circumcision". Their trademark freaky guitar leads and solos do however remain happily intact, and their lyrics stay the course of, er, "Punkness "??? (KS)
(Lost & Found, Im Moore 8, 3000 Hannover 1, GERMANY)

CORDUROY - "I'll Get Around To It/I'll Be On My Way"
Another great single from this great band. Two tunes even catchier than their first single. Raspy, country-ish, poppy punky stuff. Kinda like SOUL ASYLUM and the REPLACEMENTS when they were good. The B-side is the tune with its oh-so infectious whistling arrangement. Two for two for these guys. (RL)
(Truckstop Records, 2440 16th St.. #245, San Francisco, CA 94103)

CORNELIUS GOMEZ - EP
Atonal bashing about sorta like Japanese Kabuki theater meets No-wave with CAPTAIN BEEFHEART strains. Or to be more graphic: JOHN ZORN vocal strangulations with ARTO LINDSAY guitar parts and drum rhythms straight out of "Trout Mask Replica". Charming on first listen, but ultimately you realize its all been done before, but still kinda cute. (HD)
(Bulb, PO Box 8221, Ann Arbor, MI 48107-8221)

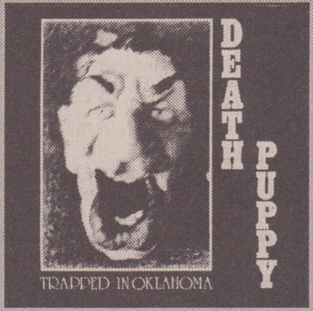
COSTA NOSTRA - "Rock Mot Tiden" EP
Members from ASTA KASK provide more of what they're famous for — snappy, aggressive pop-punk very much grounded in the Swedish style. "Who's Innocent?" is an arresting mid-speed rocker, while the flip offers two sharply produced, stop-on-a-dime tunes. Pretty good stuff. (SS)
(1000 db, Box 5204, 10245 Stockholm, SWEDEN)

CRACKERBASH - "Tin Toy" 10"
10"s are cool, they look neat, and they make that great warbly sound when you shake them. I listen to the CRACKERBASH LP all the time, and so I'm happy to say that this takes their music a step further with much more drive than the LP. Still, the elements which made the LP so terrific are included - dreamy guitar and whiny vocals. Also contains the song "Lovelights", guaranteed to bring back prom hell memories. Nice. (LD)
(Empty)

CURRENT - "Coliseum" LP
CURRENT has a dynamic, emotive approach akin to someone like FUEL. Great guitar parts. Lyrics are poetic and pretty intangible - if I were reading them without listening to the music I'd be reminded of MOSS ICON. Give this one a gander. (KG)
(Council Records, 4710 Williamson, Dearborn, MI 48126)

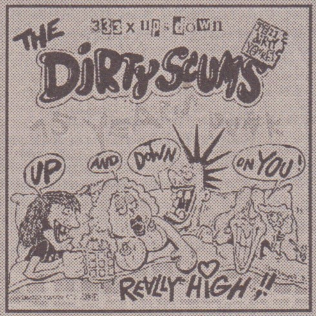
DANDRUFF - "415 E" CD
A hodge-podge of styles: pop, HC, vaguely rockish, etc. Goofy lyrics about decaf, TV, and cats. Except for one or two songs this is a really good CD, and any band that sings about allergies is a band that I can relate to. (LD)
(Top Hole Records, 17 Skeaneeino, 8404 GG Langezwaag, HOLLAND)

DEADBOLT - "Shrunken Head" CD
Low key shadowy-echoey-surfy psychobilly. Very understated vocals set to mid-tempo surf guitar with creepy organ music popping up in places. The CRAMPS on downers. (MH)
(Cargo Records)



DEATH PUPPY - "Trapped In Oklahoma" EP
Recorded in Norman, OK in 1984, these guys eventually became FACE FIRST. This one-sided, two-song has so-so sound quality and is simple obnoxious hardcore. With songs like "Dress For Suckcess" and "I Skate", how can you go wrong? (LD)
(no address)

DEUS EX MACINA - "Execute" EP
This Greek band shakes down the fucking olive tree! The first one, "Execute", is very catchy, with melancholy guitar hooks. (The vocals are too quiet, though). The second side "Iraq 'N Roll" is also catchy with witty lyrics. It's really good + powerful. I recommend this EP highly— they have a special sound that conveys a lot of emotion. (AI)
(Hitch Hyke Records, Kosma Balanous, Athens 116 36, GREECE)



THE DIRTY SCUMS - "Really High" EP
Excellent, loud, faster-paced drinkin' punk. Yes. B-Side is a cool medley of 11 RAMONES songs. From Belgium. By the way, these guys have been putting out records since '85. Part of the Incognito "333 x up & down" series. (KK)
(Incognito Records, Hochfirstr 23, 70178 Stuttgart, GERMANY)

DISAFFECT - "Home of the Slave" EP
Scottish thrash masters are back - a consistently great band with another great record. Dual vocals (male/female) over manic anger fueled guitar mayhem. No mistaking this for Punk-Lite™ - they're certainly not wasting any time with songs about love or relationships - doesn't relent at all. All for $2 ppd North America/$3 World. (TM)
(Uneasy Listening, 3555 Don Mills Road, Unit 6-129, Willowdale ON, M2H 3N3, CANADA)

RECORD REVIEWS

DIDOLE MOMENT - "Carolinaland" EP
Man, this is pretty wussed out. But as you would guess, I kinda like it. Kinda reminds me of the MOVING TARGETS with a more D.C. like guitar sound. Yeah, there's a lot of bands like this. But this is a good start assuming they forge more of their own identity. Plus the cover and the blue vinyl are all really pretty. (LH)
(Fathertime, 4500 Roslyn Rd., Downer's Grove, IL 60515)

DOBERMANS - "Creepy Crawlers" 10"
Totally cool horror show inspired 60's fuzz-punk-low-fi surfy guitar on the increasingly popular 10" format. Fantastic full color poster sleeve as well. Fans of GIRL TROUBLE, MUMMIES, SUPERCHARGER, and PHANTOM SURFERS tune in! (MH)
(Carving Knife Records, PO Box 829, Seattle, WA 98111-0829)

THE DOODLES - EP
Scandinavian thrash circa '83 but recorded & released in '91. Why did it take so long for us to get this frisbee? I dunno, but they should have let sleeping morons lie. The music is stuck in a time warp, and the lyrics are stuck in an idiot warp. "I hate your face/I fuck on your grave/I hate your race/I enjoy a kick/...I don't need your homo adjustment". Such fluid brilliance...matched only by Shakespeare. (CD)
(Ola Puschel, Nobelvagen 44B, 214 33 Malmo, SWEDEN)

DOWN BY LAW - "Yellow Rat Bastard" EP
This is no more than pop with a punkish, emoish feeling. I don't know why DOWN BY LAW has a record on this label. I heard a lot of bad things about it, and I had a not-so-good experience with them also. Anyway the quality is actually good with really nice layouts and pictures all over. Lyrics with the same DOWN BY LAW static, really catchy music. An OK record. (FA)
(Break Even Point, Via Vallebona 28, 00108 Rome, ITALY)

DR. GUNNI - "Fuzz and Sway" EP
A bombardment of noise and psychosis! Electronic noise and a drum machine fuels Iceland's DR. GUNNI, who screeches and howls through the madness, somewhat like primitive, early BIG BLACK, but about one-half of this strays amazingly into the deeper end of the "Scraping-your-ear-off-with-a-cheese-grater" side of things. Two of these songs were previously released on Finland's BAD VUGUM label. (KS)
(Vinyl Communications, PO Box 8623, Chula Vista, CA 91912)

DROOGS - "Come Heaven or Hell/I Got A Right"
A band that I dug in their LOLLIPOP SHOPPE covering days back in the mid-eighties 'paisley mud' era. But sad to say, these guys are stuck in their hard rock phase of which album-whose-title -I-don't-recall from years ago. This album in my opinion is even worse than post "Medicine Show" DREAM SYNDICATE. The lackluster IGGY cover doesn't help matters either. (HD)
(Hitch Hyke, Kosma Balanou 5 Athens 116 36, GREECE)

DWARVES - "Sugarfix" LP
An excellent long trip it's been. Sgt. Salt Peter (Dr. of Scatology) leads his cohorts out of Illinois in 1985 and winds up as San Francisco's best punk band. This record continues the tradition of noisy fast punk exalting the underbelly of bleakness and degradation. The SUPERSUCKERS (Dan, age 26) will embrace all these new tunes by their mentors. This record is recommended to all recovering FUGAZI fans. (BR)
(Sub Pop)

EBBA GRON - "The State & the Capitol/Young & Horny" CD single
Reissued Swede punk from 1980 or so, apparently still a big band in Sweden. Mostly anthemic hookiness with a polished sheen sorta like mid-era CLASH or the RUTS. Not exactly raging stuff or better than anything stateside from this era but okay if you like songs with rousing foreign language sing-along choruses. (HD)
(no address)

EELS - "Right Side of the Moon" EP
Guys, that's *Dark* Side of the Moon, *dark*. This is pretty metal-y, complete with "oh baby's" and "Yea yea yea's" and guitar solos. The vocals are darkish and interesting and the pace is mid-tempo. Some parts are pretty catchy. I like eels (the creature) a lot, but I can't say this did much for the watery depths of my existence. (AI)
(HitchHike Records, Kosma Balanou 5, 11636 Athens, GREECE)

EGO - "Es Kommt Von Selbs" EP
Not quite what I was expecting, this is actually better than what I was hoping it'd be. I enjoyed Charlie's funky bass on "Only Revolted". Mike's guitar playing has improved incredibly (He's only been playing for a really short time). Some nice catchy tunes with lyrics addressing topics such as zoos, smokers, and personal politics views. Yes, I'd say this sounds like GO! at times, but a lot more mature. Good job. (FA)
(Spitbrother, c/o Ralf, Nelkenweg 45, 73765 Neuhausen, GERMANY)

88 FINGER LOUIE - "I Hate Myself" EP
Obviously enamored with JAWBREAKER, Illinois' 88 FINGER LOUIE attack all 4 songs with angst-ridden vocals, steady rhythmic drums and slightly distorted guitar. Very tight. (MH)
(Go Deaf Records, 1121 N. Tyrell Ave., Park Ridge, IL 60068-1667)

ENGAGE - "Empowerment" LP
A big change from the horrible 7", this incorporates a mix of hardcore vocals and chorus that sound like FUEL at times. The production is clean and the music is tight. But, lyrically and musically I feel squeamish and need to leave the sound radius in search of something better. It's a good record and makes a point, but nothing new. (FA)
(Redemption, PO Box 3244, Omaha, NE 68103-0244)

EXHALE - "Itching, Burning Irritation" EP
Wow. This caught me off-guard - it's an unassuming little 7" that sounds great! The music's hard to describe but... the drums and guitar, both of which are interesting and up-front, play well in sync and offer a mid-tempo '90s HC feel without being bland, rigid or typifying. It's the vocals that push this over the top, with their urgency and now-ness that draw you in. (KG)
($3 ppd: Sunney Sindicut Records, 5127 Arlene Ct, Carmichael, CA 95608)

EXIT CONDITION/REVERSE - split EP
EXIT CONDITION delivers two songs in a cohesive melodic HC mold, more than two-dimensional. REVERSE has more of a standard upbeat punk attack, which also has its moments. Melodic and emotional. (WG)
(Vitamin Z, PO Box 180, Stoke-On-Trent, ST4 8YT, ENGLAND)

FYP - "This is Fun" EP
One of the songs these guys do is called "Born With A Dick". ALRIGHT BROTHERS! Seriously though, before they get castrated, the song is a plea to end male bashing and strive for equality as opposed to attacking Riot Grrrrrl or whatever. Besides that I don't know why people continue to produce stuff like this. This is closer to the GOLDEN THROATS album than any $3.75's worth of punk rock. Come on, let's hear Bill Shatner do "Mr. Tambourine Man" one more time. (JD)
(Theologian Records, 120 Pier Ave, Hermosa Beach, CA 90254)

FACE DOWN "War of Survival" EP
Fast power-jumpy songs, with a record cover to make you cringe. The guitar does some kool, eerie, melodic things on "Suffrage" & "Division". Bleak, angry lyrics. This band adds their own stamp to an otherwise familiar sound. (AI)
(Perspective Records c/o Matt Bayles, 1311 Greenland Dr #G17, Murfreesboro, TN 37130)

FACE VALUE - "Kick It Over" CD
I can't believe there's another FACE VALUE album, after their bad 1st LP, But wait, actually this has some enjoyable songs on it, "Myrtle Beach" has some really good moshy parts and OK lyrics, there isn't much to say, but that the lyrics are OK in away and that the music is heavy rock with annoying vocals. (FA)
(Doghouse, PO Box 8946, Toledo, OH 43623)

RECORD REVIEWS

FAILURE FACE - EP

My, what a surprise. Mr. Bob Suren & Burrito Records have traveled a long, littered highway from their FLAMING MIDGET origins. This is a hefty discus with six songs of turbo driven hardcore. It has slow creepy-crawly power, mid-speed thrashcore, trillion m.p.h. overdrive noise, and a dump truck full of steaming anger. Bravo. The very first copies even come with a *human tooth*. Talk about dedication to your fans. Buy a copy and send 'em some Pollident. (CD)
(Burrito Records, 3421 S.E. Micanopy Ter., Stuart, FL 34997)

FAITH OF BLIND - "Peep" CD

Kitty on the front cover and guitar strings on the back, this is off to a good start. I guess you could call this band the Japanese DINOSAUR JR. since they look and sound exactly like them! Well, that's not totally true. There are a few pretty good songs here both melodic and upbeat although they do draw a heavy influence from New England. Not as derivitive as some. But that wah on the first track is a dead give away. (LH)
(RBF, JAPAN)

FAME NEGHRA/DIRTY BARRIGUITAS - split EP

DIRTY BARRIGUITAS draw pictures of people with exploding heads while playing the most melodic stuff I've heard since NEGAZIONE went bad. Cool Spanish vocals and brief moments of speed are their only high points. FAME NEGHRA are somewhat angrier with heavier guitars and a vocalist who's all over the map. They're in need of a fuller sound though. (NN)
(Trevoada, Apartado 259, Compostela 15780, Galiza, SPAIN)

FAXED HEAD - "Necrogenometry" EP

These Coalinga, California rockers are supposed survivors of a suicide pact that left them disfigured. This is their 2nd 7" with new drummer La Brea Tar Pits Head. The song "Pantera Lines" is apparently about going to a rock show constipated with "20 lbs. of shit stored up", side 2 has double grooves with a Coalinga amputee tribute. Punk rock with a lethal load of wigged electronics. (SM)
(Amarillo Records, PO Box 244331, SF, CA 94124)

FIDDLEHEAD - "Dod e" EP

I've actually been listening to the CD a lot more lately because it includes the previous record and it's interesting to compare the production. FIDDLEHEAD is a name that might fool you. The music is raw and heavy. The crunch of HELMET with the "english major" lyrical feel of... I don't know... JAWBOX maybe? Great production on the more recent stuff by David Barbe gets a big full sound without resorting to too much reverb. Listen for the part where the guitar neck snaps. (LH)
(Allied Records)

FINKEL ROKKERS - "Utan Mask Stannar Sverige" EP

Basic but fun punk rock complete with the full skull and crossbones motif. Catchy little tunes without much distinction sung in both Swedish and English. Hefty three chord appeal. (NN)
(Roger Andersson, Lotgatan 6d, 731 33 Koping, SWEDEN)

FLOOD GATE - "The Organic" EP

Influences lay heavy on this bands shoulders. I can hear a lot of them, I will not use names to pigeonhole the band. Justice to say they come off fresh and not an inch of pretense. Thank you. It's time for you to pull apart your jaded eyes and see what the youth are up to. This record would be a fine place to start. Like it or not. (SL)
(Anomaly Records, PO Box 6104, Thousand Oaks, CA 91360)

FOR SALE - "Bargain" EP

For every cheese-ridden, overrated, hack pop punk band who gets more recognition than they deserve, there is an underrated, down-to-earth pop punk band who gets none of the recognition that is rightfully theirs. FOR SALE falls into this latter category. These SoCal popsters (formerly DEAD LAZLO'S PLACE) crank thru two barn-burning torch songs with charisma, verve, and moxie. The third song is a punkified flogging of the classic swoon-tune "Teenager In Love". Pay no heed to false gods, but pay $3 to...(CD)
(Luis, PO Box 1646, Redondo Beach, CA 90278)

FORCED DOWN - "Mortal" CD

This is basically a collection of all recorded stuff by FORCED DOWN. Musically it's very similar to SWIZ or VERBAL ASSAULT, melodic and heavy at the same time with an emotional and sincere sounding singer. Great music, artwork, lyrics, and they look cute too. I don't know what I was into when this stuff originally came out but I wish I could say it was this. (OP)
(Vinyl Communication, PO Box 8623, Chula Vista, CA 92012)

FUNERAL DRESS - "Brewhouse" EP

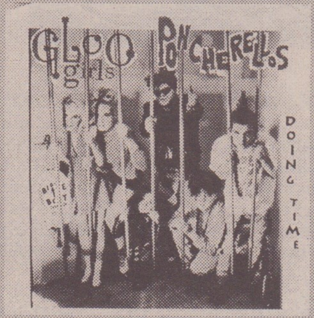
Another appealing new punk rawk release from Incognito. FUNERAL DRESS, a Belgian band, have a nice basic anthemic punk sound with singalong beer-drinking choruses. The title cut and "Nightmares" are the best two tracks, especially the latter, an uptempo blast with a piercing 4-note guitar lead. All in all, a fine job. (JB)
(Incognito Records, Hochfirstr 23, 70178 Stuttgart, GERMANY)

GAS - "In The Crowd" LP

Some excellent Bubblegum punk done with an original flair. Creative songwriting, good arrangements, and plenty of good songs make this one a winner. (MC)
(Gas, Via G. Guareschi 15, 00143 Roma, ITALY)

GLASS BABBLE RADIO - "Dissonant Airwaves" EP

It might be unfair to compare them to NEUROSIS or BUZZOVEN but... I will anyway. That was immediately who they reminded me of, though not in a rip-off way. Kinda heavy dissonant hardcore with a crusty edge. Their singer sounds way different though, and they never quite manage the power of NEUROSIS or BUZZOVEN. (OP)
(Kirbdog Records, PO Box 286, Santa Rosa, CA 95402)

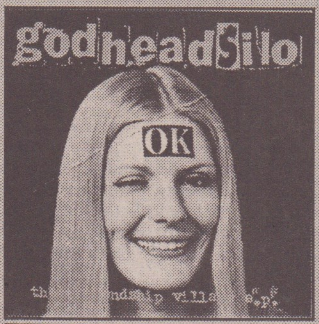


GLOO GIRLS/PONCHERELLOS - split EP

All too infrequently, I encounter a record that is so much fun that it causes the suspension of my critical faculties. Such as this masterpiece! Three gems of catchy punk, "I Am A Loser," "Ode to Amy" and "X-Con", the latter being a rare success in the oft-attempted SHANGRI-LAS punk hybrid sweepstakes. 99.44% of the "indie" bands could learn a lot from this slab of brilliance (put out by a bunch of kids). (DD)
(Bible Belt Records, PO Box 183, Dalton, MA 01277-0183)

GO-DEVILS - "God Awful" CD

The title tells all. Riff heavy, damage garage rock. 13 amplified tunes with nothing important to say, a reflection of comforting times. (SM)
(Alien, PO Box 5296, Atlanta, GA 30307)



GODHEADSILO - "Thee Friendship Village" EP

This shit reminds me of when I was 13, and full of rage I buried some kittens with their heads poppin' out of the ground. Went into the trailer and smoked some PCP, then mowed the lawn. GODHEADSILO continue the brutal fashion, the bass is their lawn mower and the drums are the rage! (SM)
(Kill Rock Stars, 120 NE State Ave., #418, Olympia, WA 98501)

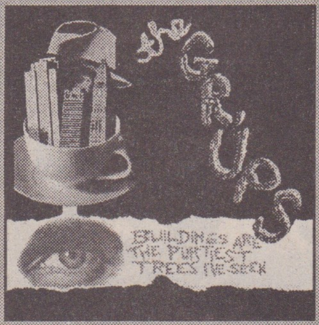
GOMEZ - "3,410 Flavors" EP

A decent melodic punk blast here which reminds me of NOFX in some spots and certain East Bay bands in others. I liked the title cut and "Kiss Meets the Phantom of the Park", complete with samples from the movie. Nice. (WG)
($3 ppd: Little Deputy Records, PO Box 7066, Austin, TX 78713-7066)

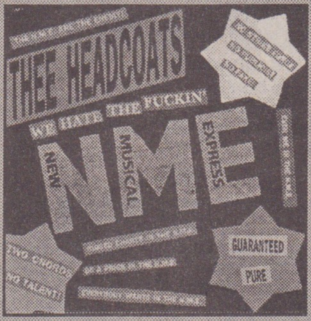
RECORD REVIEWS

GRABBERS - "Huntington Beach vs. the World" EP
Aggressive punk that is very 90's. '77 punk meets contemporary metal riffage with some lead guitar wanking on "The Way I Am" while the flip "Three" has an early BLACK FLAG feel; hard-as-nails guitar and punchy bass. Pretty cool. (MH)
(Dr. Dream Records, 841 W. Collins, Orange, CA 92667)

GRIMPLE - "Up Your Ass" LP
A near perfect LP from start to finish. Screeching mile a minute hardcore like it should be. Start stop, no holds barred, no silly lala, or machismo metal here folks, and it's just as good if not better than their quite terrific 7". This LP puts the tiger in your tank and the apple in your eye. Whoo! (LD)
(M & E records, available through Blacklist, see ad for address)



THE GR'UPS - "Buildings Are The Purtiest Trees I've Seen" EP
This is the newest from the Gilman scene's wet dream all-star band. Well, my trousers were not soiled, but that doesn't mean this baby don't hum along with four tight, speedy, & tasty tunes...cuz it does. All solid material here with more punky hooks and raw enthusiasm than their 1st release. Warped fairy tales for punks of all shapes & sizes. (CD)
(Duotone Records, PO Box 326, Berkeley, CA 94701)



THEE HEADCOATS - "We Hate the Fuckin' NME" EP
Sounds like the KINKS inbred with THE SEX PISTOLS and someone forgot to tell them to change chords. Trashy, repetitive, fun and sick. "Help" is a hilarious, pathetic whine. No musical ability whatsoever displayed here, but if you're weird and/or stupid, you'll love it. (AI)
(Damaged Goods, PO Box 671, London E17 6NF, UK)

HEADWOUND - "Thinkin' and Drinkin" EP
Following the incredibly stupid "Kings of Beer" EP, this is big relief. Catchy sing-a-long Oi with goofy lyrics. This would definitely appeal to fans of old English stuff like the 4 SKINS, and all that old bully boy kind of stuff. (LD)
(Dim Records, PO Box 1718, 96407 Colburg, GERMANY)

HEAVENLY - "P.U.N.K. Girl/Hearts And Crosses"
The first release in a while from the world's best girlpop band. The band's consistent excellence is maintained, with "Hearts And Crosses" being a love song with a twist. The vocals are fabulous, the keyboards are cool, and this is a great record. (MC)
($5 ppd: Sarah Records, PO Box 691, Bristol, BS99 1FG, ENGLAND)

HEAVENLY - "P.U.N.K. Girl/Hearts And Crosses"
Don't let the word "P.U.N.K." fool you. This is pure shimmering English pop from the girl that started it all. Certainly a step forward for the band with somewhat unusual arrangements and more upfront keys. I don't really know how this fits in to the over-all MRR/punk rock scheme of things, but I play this record at least five times a day. Worth it for the back cover alone. (LH)
(Sarah Records, PO Box 691, Bristol, BS99 1FG, UK)

HERB GARDEN - "?" EP
Wow, someone's got San Francisco font on their Mac. Pretty straightforward in delivery and production. Melodic punk rock. Melodic rock. Rock. Good parts remind me of early INSTIGATORS or SCREAM. Bad parts are like the second DAG NASTY... (LH)
(X-Mist Records, Mezengweg 10 72202 Nagold, WEST GERMANY)

HONEDIVE - "Kick Inside/Closer To Me"
Anthemic slick punk that seemed too bland for my bones. Reminds me of NEW MODEL ARMY or slick era ANGELIC UPSTARTS. A little too generic to get me excited. (RL)
(Studio II Records, 1 Trapezountiou Str., 11472 Athens, GREECE)

HOP'D/MOHAIR - split 45
"A rockin' good time with those proponents of grad-rock." Grad-rock? Isn't this a punk-zine? I'm sure either of these bands would tell you they've got a "punky" edge, Fuck that! When I want to hear copped SONIC YOUTH riffs or the whines of "up-with-life" vocalists, I'll turn on the TV and wait for a Snapple commercial. (MJ)
(Wormtone, PO Box 18545, Denver, CO 80218)

HORSEY - "Underbelly/Energy"
Having migrated to SF from the midwest, HORSEY have wasted no time collecting fans and followers. This 45 put out by Smelly is a mixed bag. First the bad news. "Energy" lacks exactly what is implied in the title. The singer's Peter Murphyesque voice is left by the instrumentals to drown in that quest for power that never gets there. Side A is another story. "Underbelly" is a beautiful vista of noisy psychedelia coated with guitar shrieks and heavy fucking rhythm. These people are gonna leave a mark with more like that, if only they could cut down on the indulgent space jams live. (JD)
(1138 A Valencia, San Francisco, CA 94110)

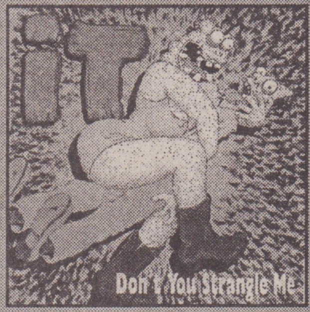
LOS HUEVOS - EP
Raw, garagey punk sounding very much like the ANGRY SAMOANS. A refreshing sound in these lame, wimpy, pop-infested waters we're swimming in. My favorite new local band. Deja vu? (DH)
($3 ppd: 1114 21st St, Sacramento, CA 95814)

HUEVOS RANCHEROS - "Endsville" CD
Pretty accomplished instrumental guitar twang more in the EVAN JOHNS & the H-BOMBS/LINK WRAY school than west coast reverbness (though some reverb is evident). These musos can casually chug out everything from country-shuffle, south of the border tunes to fast distortion laden workouts.Genre-wise, this stuff is decent, sorta straight-arrow and not as inspired as, say, SHADOWY MEN but nicely does the trick for the average trad six-string afficianado. (HD)
(C/Z, 1407 Madison #41, Seattle, WA 98122)

HUMPERS - "Positively Sick on 4th St." LP
JOHNNY THUNDERS/NY DOLLS/IGGY type froth from outta LA with an unerring ear for accuracy and authenticity of said form. Pretty much unabashed, unapologetic NY/Detroit scuzz of the highest order with tunes to make the above dead and almost dead proud. Can any mortal not be moved by "Psycho Repairman" or any other choice offering here? Not to detract but: recording sounds a little lifeless muting the blast that I know they're capable of. Still, rocks my world. (HD)
(Sympathy for the Record Industry)

INCREDIBLE SHRINKING HARRIES - EP
These HARRIES are a sort of looser TOY DOLLS. While the two songs on the B-side lack the punch or personality to make them memorable, the two on the A-side develop interesting melodies anchored by subtly catchy choruses. (SS)
(Incognito Records, Hochfirstr 23, 70178 Stuttgart, GERMANY)

INFEZIONE - "Religione Oppio Del Popoli" LP
One hundred percent mid-to-fast-tempo Italian hardcore. Luckily, included was a note for my translation benefit explaining that the record and booklet theme centralize around religion (or anti-religion, as the the case may be) and the trouble it creates. The influence of religion is much more effectual in Italy and these folks deal with it every day. Very cool to see a record from Italy that confronts this! Punk. (SB)
(Aarghh! Produzioni, c/o Via Dez Votoneil, 41100 Madenai, ITALY)



IT - "Don't You Strangle Me" EP
This Austrian crew offers lackluster prog-rock wank-isms along the lines of later days OINGO BOINGO. Many horns, many harmonies and seemingly synthesized guitars make for a horrid blend of schlock. (BR)
(Sacro Egoismo c/o Tiberiju, Pötschnergasse 9, 2500 Baden, AUSTRIA)

J CHURCH - "No One Has A Future" EP
Even though Lance has the best taste in music on MRR and he is the coolest guy in San Francisco, I've barely heard his band at all. Another addition to their growing list of 7"s. this one showcases their poppy punk sound nicely. Three tracks, two live with good sound quality. One of the few bands around who can actually write catchy songs; get it. (WG)
(Damaged Goods, PO Box 671, London E17 6NF, UK)

J CHURCH - "Camels, Spilled Corona, and the Sound of Mariachi Bands" CD
This CD is a collection of singles and comp. tracks. PIXIES gone pop punk with less of the weirdness. Possibly the most tuneful band in the Bay Area. Awesome pop tunes with great pop riffs to match. "November", "Kathi", the list of hits just goes on and on. Simply brill. (RL)
(Broken Rekids, PO Box 460402, S.F., CA 94146)

RECORD REVIEWS

JACK O NUTS - "Raw Candle Vote/Antonin Artaud"
Some wispy art phag from Athens, GA managed to get the guys from KILLDOZER or TAD, or maybe it was MUDHONEY, to back him (instead of kicking his ass) on what sound like sensitive explorations of the turmoil of the human soul sung by a guy whose probably skinnier than Michael Stipe. This sounds bizarre, I know, but I smell premeditation. Side 2 is a BAUHAUS cover. Listen to JOY DIVISION or the MC5 instead or wait for something new, I gagged on all the affectation. (JD)
(Matador, 676 Broadway NY, NY 10012)

JESUS LIZARD - EP
Howsdis, an untitled (but apparently legit) boot which will hereby be referred as the '3-D naked female' cover bootleg (or 3DNF). Anyways, decent quality sound board tape taken from an Austin, TX show. Songs are: "Then Comes Dubley", "SDBJ" and "My Own Urine". Also comes on swirl gray vinyl, is this band the MISFITS of the 90's or what? (HD)
(no address)

JIMMY KEITH AND HIS SHOCKING HORRORS - "Tender Drug Voices" EP
Real catchy poppy punk with a NEW YORK DOLLS feel. Silly and filled with hooks. Great! (MH)
(Incognito Records, Hochfirstr 23, 70178 Stuttgart, GERMANY)

JOHN HENRY WEST - "Ten Thousand Words" EP
The last bit of proof that this incredible band existed. Four tracks of raging hardcore as brash as it is powerful. Roots very much in the early MINOR THREAT and NEGATIVE APPROACH scene. But given a new twist with influences from the San Diego scene (especially HEROIN and ANTIOCH ARROW). Not many bands play like this and they lasted just long enough to get a lot of people excited around here. Another great release from... (LH)
(Gravity Records, PO Box 17052, San Diego, CA 92177)

KGB - "The Best Of The Worst" EP
First of all this isn't the KGB from Germany, but a band from Colorado who play good simple HC with yowling cat in heat vocals. My only complaint about this is the production is a bit cruddy and the vinyl contained a lot of pops, and muddled sound. (LD)
(3009 W. Avondale Dr. Denver, CO 80204)

K.S.M.B. - "De' e' For Mycke" CD
Punchy guitar, great melodic vocals; '77 style punk all the way. What more could you expect from one of Sweden's (supposedly) longest surviving punk bands? This live recording from 1982 captures the strength of the band's material as well as the appreciation the audience has for the band with many sing-a-longs. (MH)
(MNW Records, no address)

K.S.M.B. - "Aktion" CD
Swedish classic punk rock from 1979. Sloppy, under-produced,totally great. If these guys had sung in English, they'd be legends (or maybe they are?). A couple of musical ditties thrown in, but the rest is screaming, stripped down P.R.. (RL)
(MNW, no address)

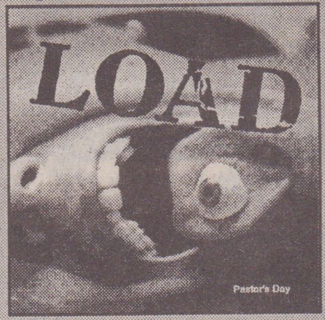
KENT 3 - EP
The cover is cool. It's a skinhead with a dart in his neck. The music is '60s garage style with a Lux-ish vocalist. (MM)
(Generic Records, no address)

KICKING GIANT - "Halo" CD
Really cool packaging idea. Kind of an origami type of thing. Pretty red print on both the cover and the disc itself. A shitload of songs here and I actually listened to them all. Not too many bands can keep your attention for more than 20 tracks. But KICKING GIANT (despite the limitations of a two piece line-up) manage to display a pretty wide range of styles. With tangents in garage, punk and weird noise, they mostly remain true to a VELVET UNDERGROUND pop sort of feel. I wanted to say BEAT HAPPENING, but the feel here is a lot more mature and sometimes vicious. Very cool. (LH)
(Loose Leaf, PO Box 782, Olympia, WA 98507)

KUNG PUNG - "Chained" EP
From Sweden, somewhat reminiscent of ASTA KASK, though not quite as melodic. Driving, faster-paced, typically Scandinavian punk. (KK)
(Pung Recs. c/o Fredrik Larzan, Slottsgatan 12, 6 TR, 703 61 Örebro, SWEDEN)

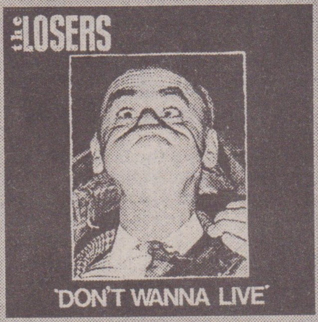
THE LAST DRIVE - "F*head Entropy" CD
I wonder what the asterisk is for? Bad rock. Bad rock. Bad rock. Oh hey, a little HEARTBREAKERS kinda part. Bad rock. Bad rock. This bit sounds like MUDHONEY. Bad rock. Bad rock. Bad rock. Would you believe the SCORPIONS? Bad rock. Bad rock... (LH)
(Hitch-Hyke Records, 5 Kosma Balanou Str., 116 36, Athens, GREECE)

LENNONS - "Lebendig Gefressen" LP
The LENNONS have been around since 1981 but until 1990 didn't release any LPs. This is definitely old school punk with oi tendencies and what appear to be sarcastic anti-fascist/anti-racist lyrics on songs like "Krystallnacht" and RAMONES/DEAD BOYS like paeons to the halcyon days of rock&roll such as "Der Konig ist Tot" with questions addressed to dead heroes like JFK, Hendrix, Elvis and James Dean. Makes me wish I spoke German just to see if there are any other bands out there with lyrics that aren't stupid. As it is I can only assume their words might be cool as the music. (JD)
(Incognito Records, Hochfirstr 23, 70178 Stuttgart, GERMANY)



LOAD - "Pastor's Day" EP
Records like this one are tough to describe. It's a full on hardcore record with enough variety to avoid being easily pigeonholed. A touch of repetition, a touch of great stop/start thrash, and guitars that seem to gallop all over the fucking place. Their last one was good, this one is excellent. (TM)
(Faceless Wreckerds, 7231 Cleveland St, Hollywood, FL 33024)

LOADED - "No Way" EP
The most straight up rock&roll I've heard this month on vinyl. It just reached out and grabbed me and kept me in there, especially the first side. One of the band members, their press release says, jammed with two members of the MC5. Name dropping in record sleeves like that doesn't really impress me but I will say it didn't diminish their roar any. (JD)
(Deranged Records Inc., PO Box 55153, Atlanta, GA 30308-5153)



LOSERS/COITUS - split EP
Well the COITUS side was reccomended to me, but I'm going to beg to differ. They're definitely exploring in different directions, with COITUS being the slower and less driving while the LOSERS are fast, catchy hook-laden and generally overwhelming. Not that COITUS are bad or anything, but don't manage to measure up in the end. (TM)
(Fluffy Bunny Records, 4 Brackendale Grove, Harpenden Herts, AL5 3EJ, ENGLAND)

THE LOSERS/SHRUG - split 45
The A-side (LOSERS) sounds like a RED HOT CHILLI PEPPERS ballad. Puke City. The B-side is a campy keyboard number that isn't much better.
(Floppy Records, 24 Murray Rd., Rugby Warwicks, CV21 3JN, ENGLAND)

LUNGFISH - "Rainbows From Atoms" LP
They're a secret closet/clone U2 band. Soft with melodies, easy goes it, don't strain your vocal chords! Another wimpy band. (SM)
(Dischord)

LURKERS - "Non-Stop NitroPop" CD
Geezus, I can't believe that these guys are still around. Recorded in 91-92, this is exactly what you'd expect: catchy 70's garage punk. Nothing new here, but I guess that can sometimes be a good thing too. (LD)
(Weserlabel, Groener Str. 43, 2800 Bremen 1 GERMANY)

MACHINE - "Sick" EP
Thick-ass production on heavy HELMET-esque music. The bass sound rocks, but the vocals and songs in general kill me with their rock-y-ness. This really isn't p.u.n.k. (KG)
(Youth Bus, PO Box 413, Venice, CA 90294-0413)

RECORD REVIEWS

MACHINE - "Brother/Sold"
Heavy music alá QUICKSAND hailing from Miami, FL. The B-side "Sold" is the better of the two tracks in my opinion, it's faster, and the vocals tend is slip into the yodeley-odley thing less. Not bad. (LD)
(Youth Bus, PO Box 413, Venice, CA 90284-0413)

MAD SIN - "Break The Rules" LP
The 3rd LP from these scallywags. Very good punk rockabilly with intense drums, upright bass and Lemmy Kilminster type vocals. Scorching guitar leads punctuate this agressive German punk. Competent harmonizing and all around excellent musicianship set the tone for a memorable record. Observe the high speed blister and burn MISFITS "All Hell Breaks Loose" cover. Wow! (BR)
(Maybe Crazy Records, Postfach 10 44 22, 2000 Hamburg 1, GERMANY)

MAJOR N.A. - CD
Major caa caa. They couldn't be more like AC/DC if they sniffed Angus Young's boxer shorts. I like AC/DC. I hate this. Dogshit not fit for dogs. (CD)
(Radium Records, somewhere foreign)

MAJORITY OF ONE - "2000 Years Of Indecision" CD
The MOO is back with yet another full length album. This time Toledo, Ohio's MOO have put a step forward releasing their most mature sincere work. Tight really well produced rockish hardcore with lasting tempo variety. Vocals full of power and feeling that invites to sing along, intelligent lyrics dealing with many different political aspects, and personal points of view. This is one of the nicest packages I've seen in a long time, all in all a great record. (FA).
(Doghouse, PO Box 8946, Toledo, OH 43623)

MAMATICK - "HorseDoctor" EP
Strong music, induces a great headrush, just like a good cuppa joe. Recommended, it survives a slick production job intact. This fine release comes inside of a comic book-as do most of Skingraft's 7 inchers. (JT)
(Skingraft, PO Box 257546, Chicago, IL 60625)

MAN IS THE BASTARD/PINK FLAMINGOS - split EP
As usual I prefer the band on the flip of MITB splits, and this is no exception. PINK FLAMINGOS are blazing German HC with loads of crunch as decent lyrics to back it all up. MITB in case you hadn't figured it out yet are heavy, one song "Doll" is an instrumental which is fortunately kept to minimum as most instrumentals are pointless anyway. The other three tracks are typical: lurching, complex, and guaranteed to make a more genteel listener cringe. (LD)
($6.00 ppd: Farewell Records, Ulhandplatz 9, 46047 Oberhausen, GERMANY)

MAN IS THE BASTARD/U.N.D. - split EP
This has been out for a while but never got reviewed. Both bands opt for the HIJO KAIDAN-type power tool industrial noise action. Fuzzy wigged-out sounds sorta like listening to AM radio in the middle of a mountain range. Definitely not easy listening but perfect for certain moments of madness. (NN)
(Wood, PO Box 164, Claremont, CA 91711-0164)

MAN OR ASTRO-MAN - "Is it..." LP
Mostly instrumental LP ranging from uptempo surf to cheesy ersatz sci-fi soundtrack to twisted mood music. Says Nix-On of Spink-Tar; "Hey baby, have you ever made it with one of the Masters of the Spiral Nebula Gomma? Here, let me dim the lights and slip on a little music while you lick my polyps. Hey, they cover the VENTURES' "Journey to the Stars"! Oh don't worry about the bubbling, that's normal."(DD)
(Estrus Records, PO Box 2125, Bellingham, WA 98227)

THE MARK CHAPMAN EXPERIENCE - EP
An uninspiring mimic of JIMI HENDRIX axes "Bold as Love". Cover art work. This disk takes a dive into self indulgent noise mongers. They're as tight as a horses arse. Sounds like a popcorn machine caught in a gang war cross fire. Their bass player is an alcoholic, now that's hot! (SM)
(Booger Records)

MARIONETTES - "The Bad White Punks" EP
From Münich '79, for the most part this is straightforward, catchy punk/new wave. One song sounds very like early ULTRAVOX (sort of techno-synthisizer new-romantic with a real rough edge. Part of the Incognito "333 x up & down" series. (KK)
(Incognito Records, Hochfirstr 23, 70178 Stuttgart, GERMANY)

MEAN SEASON - "Bleed to Me" EP
The first song started out with a cool eerie intro that reminded me of the movie Halloween for some reason. Then it broke into fairly standard newer melodic type hardcore that New Age has been doing a lot of. This is good and all, but if they had more interesting parts like the intro to the 1st song then this would have been much better. It's still better than a lot of these type of bands. (OP)
(New Age Records)

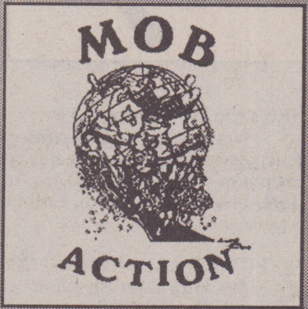
MEAT HEAD - "Street Knowledge" LP
It's a rager, full on deiter power. Poppin' bass strings, dirty guitars, rapin' stuff with vocal effects! Art school rejects for the tweaked out, twisted, unhealthy ravers of the unholy night shift. (SM)
(Helter Skelter, ITALY)

MECCA NORMAL - "Echo" EP
I believe an echo is sound which diminishes in volume and clarity as it repeats itself over and over to oblivion. (MM)
(Jettison Records, PO Box 2873, Durham, NC 27715)

MEDELICIOUS - "Miss n" EP
This is bland melodic college type rock that maybe CMJ should be getting instead. This is like a melodic DANZIG, but maybe it's just the vocals. It has its moments but never carries through. (OP)
(no address)

MEDICINE MAN - "Cead Mile Failte" EP
New York's MEDICINE MAN play extremely loose hardcore in a DOWNCAST/MEREL vein of emotional outburst coupled with reflective pretty parts amidst "the rage". Splays off in a bit too many directions to be totally effective, more time and development would hopefully bring more cohesion to the strong things already started. (KS)
(Thrashing Mad, 29 Perry St 1F, NY, NY 10014)

MINOR THREAT - "Did You Fucking Get It" LP
I never was into MINOR THREAT, but I actually like this record. One side has 17 live songs at the 9:30 Club in Washington DC on June 23 1983, and the other side has 8 songs from their demos. I like the live songs because they make me wonder what I was doing back then (probably getting shit from friends at school). The quality is good for being a boot of the demos and a live show, and I think everybody should get this record instead of the other MINOR THREAT records. (FA)
(no address)



MOB ACTION - EP
There seems to be a resurgence in good old fashioned HC in Chicago these days with bands like this and those LOS CRUDOS gods, and it makes me happy. This here kind of reminds me of LIFE'S BLOOD with lots of throaty vocals, and tough, powerful music. (LD)
($3.00 ppd: CS Productions, PO Box 29556, Chicago, IL 60629)

MONARCHS - "In Mono" EP
low-fi girl-garage-pop somewhere between TIGER TRAP and the first PANDORAS LP and I also detect a slight REZILLOS influence in "Girl Crazy on Mars". Trashy, hooky and absolutely phfun and an especially choice tune in "Wanted Man". (HD)
(Bulb, PO Box 8221, Ann Arbor, MI 48107-8221)

MOTORPSYCHO/HEDGE HOG - split 45
I liked both sides of this with some detractions. MOTORPSYCHO have got the SABBATHY rockin' and rollin' and Harley's revin' sound of '72 era rock&roll down, more or less, but seriously damage it with very bad lyrics in English. As they are a Norwegian band why don't they sing in their own language letting me imagine their deepness? HEDGE HOG are also from Norway and not to be confused with the California trio with almost the same name. Reminiscent of "Land Speed Record" era HUSKER DU only slower and cleaner. (JD)
(Helter Skelter Records, 00162 Roma, P. le delle Provincie 8, ITALY)

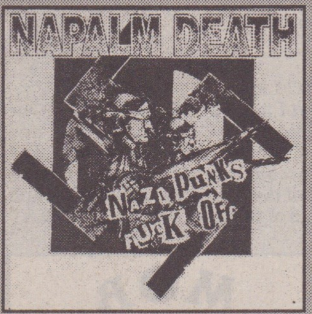
MOUNT SHASTA - "Nodule" EP
Fucking brilliant! I really dig this, not only a record, but a comic book. A twisted comic book to boot. Skingraft, the label, also includes a news letter chock full o' cool shit. The music makes these comics come to life. A dark glimpse into this trio's minds. I can really say gobs more of stuff. The band reminds me of CIRCUS LUPUS, kinda. Dark twisted images to listen to dark twisted tunes that match Bert's longing for a little lovin' a hyper active midget can bring...sigh...get this or get lost. (SL)
(Skin Graft Records, PO Box 2575546, Chicago, IL 60625)

RECORD REVIEWS

MOVING TARGETS - "The Last of the Angels" CD
So they got back together to do a LED ZEPPELIN cover ("No Quarter"). Why? Actually the three other songs aren't that bad. They are kind of noisy, poppy, indie rock. Maybe a little noisier than SUGAR or J-CHURCH or closer to OVERWHELMING COLORFAST. Sometimes there's actually some dissonance too but not enough to win me over. It is still only okay compared to their old stuff. It really makes me wonder why they got back together? (OP)
(Taang)

MULCH - "Driven Down" EP
A nice mix of PLAID RETINA, BUZZOVEN and a few more of those types of techno bands who have heavy tunes, with jerky movements and times changes. Could verge into the metal zone (esp. the vocals), but carefully and thankfully manages to not cross that line. (LD)
($3.00 ppd: PO Box 4361 Richmond, VA 23220)

NAILS OF HAWAIIAN - "I Hate Everything" CD
Cool grungy poppy punk from JAPAN (sung in english). Picture DINOSAUR and JAWBREAKER with the pop sensibilities of, let's say, RATCAT. Standout tunes include "Sling My Juice" and "Just Past The Day". Catchy, powerful, yet quirky. A fine solid release. (RL)
(R.B.F. International, #301 Maison Okada, 3-5-13 Jingumae, Shibuya-ku, Tokyo 150, JAPAN)



NAPALM DEATH - "Nazi Punks Fuck Off" EP
Odd for them nowadays, but it's a Earache 7". Obviously, this includes their DEAD KENNEDY's cover, as well as a live version of the same. Only new stuff here is "Aryanisms", which is decent in the way their newer stuff has been (decent), and a techno remix by LARCENY, who did the techno remix on the last BRUTAL TRUTH 12". Once leaders, now followers, hopefully they'll change their name soon and lay it all to rest. (TM)
(Earache, UK)

NECTAR 3 - "Lost" CD EP
Very poppy kinda punky stuff here ala THE FIENDZ and DRIVE. Pretty good, although I for this type of stuff I prefer more harmonies. Decent, but not overwhelming. (RL)
(ISR, 144A Pitt St., Leith, Edinburgh, Scotland EH6 4DD, UK)

NO FUN AT ALL - "Vision" CD
Rocking Swedish punk with an incredibly strong BAD RELIGION influence. But while the originals are making mistakes, NFAA are doing everything right. Catchy tunes, cool back ups, and songs averaging less than two minutes apiece. Makes me feel punk again. (NN)
(Burning Heart, Box 33, 737 21 Fagersta, SWEDEN)

NO USE FOR A NAME "The Daily Grind" LP
One question: Why aren't these bastards more popular by now? This is their fifth release and their very best by leaps and bounds. Powerful, sing-along, crispy-clean produced hardcore that borrows liberal doses of influence from BAD RELIGION and NOFX but with enough character to stand separate & hold its own. All hits & no misses here. Hopefully this release will push 'em over the top into the long-overdue limelight. (CD)
(Fat Wreck Chords, PO Box 460144, S.F., CA 94146)

OBLIVION - "Full Blown Grover" EP
A three ring circus. Full on power and dynamics. A heavy trio of rhythms. OBLIVION have a MINUTE MAN influence, but yet a sound of their own. A putrid reek of hobbit music. As tight as a ducks ass. (SM)
(Johanns Face Records, PO Box 479164, Chicago, IL 60647)

OLD MAN - "Middle Ground/Lace"
Power pop rock non-grunge from Seattle. Kinda similar to NUISANCE but not really. Rather uninspiring. (DH)
(4219 5th Ave NE, Seattle, WA 98105)

OLDER THAN DIRT - "New Age of Rage" EP
This has a real NOMEANSNO meets REALLY RED meets the BIG BOYS feel. Solid, interesting bass-driven songs. And very clean graphics. Cool sound! (KG)
(FNG Records, Po Box 1 Winchester, Hants S021 2SB ENGLAND)

ONE - "Remain" 12"
A very well-produced well-played effort here. These guys definitely have a mastery of their instruments and the huge production accents it a bit too much, making it sound too pasteurized. Their sound is not unlike BIG DRILL CAR or DAG NASTY, but more rock. I bet they're popular in their hometown. (WG)
(Watermark, PO Box 28849, Philadelphia, PA 19151-0849)

1.6 BAND - LP
Holy cockrings, this record blew me far away. Not just because they didn't go along with Sunspot's roll over and get bought out scheme either. This baby has that full production sound without being overproduced. It sounds like they are playing in your living room, but it sounds tight. If you are one of those whiners who think emo (yeah I hate that word too) is boring you must get this. It's melodic, it's dissonant, it's heavy, it's light, it's super driving, it's in control, it's out of control, and it's fucking excellent. I think I just peed my pants. (OP)
(Gern Blandsten, 305 Hayward Dr, Paramus, NJ, 07652)

ONI - "Ogreish Organism" CD
A new project by Pill (LIPCREAM, G-ZET) featuring guitarists from BASTARD and DEATHSIDE trading off duties. If you're impressed by that, you might be a little disappointed with a few of these tracks. This is slightly more experimental and slightly less frantic than the aforementioned bands. There's enough of that Japanese flair to please most fans (myself included) but with the amount of talent involved it didn't quite meet my expectations. (NN)
(Selfish, JAPAN)

OPEN SEASON - "1989-1991" EP
If this record had a different title, I would have thought that OPEN SEASON was from NYC or Southern California, and that record was recorded in 1986-87. This is straight edge to the bone, fast and furious hardcore, it remains me of INSTED musically and lyrically, it's good to see a band with this kind of enthusiasm now in 1993. I say get this record and remember the hardcore from 1988. (FA)
(SOA, V. le Beethoven 63, 00144 Rome, ITALY)

PAIN TEENS - "Destroy Me, Lover" LP
Now here is a band that everyone loves. I've never seen the attraction. This LP is loaded with studio tricks, more than a magicians closet! Well produced, tape loops, great rhythms, everything adds up, so why the buried vocals?? The pride of Texas, I'd just bury this disk in my back yard. (SM)
(Trance Syndicate, PO Box 49771, Austin, TX 78765)

PAOLINO PAPERINO BAND - "Pislas" LP
An adventurous mix of hardcore punk, funk, and dance music. Well, they tried. Ya can't knock 'em for that. No siree. There's plenty of energy & talent here but unfortunately it's bogged down with mediocrity. Didn't inspire me boogie, tap my toe, drum my fingers on the table, or even bat an eyelash. Sometimes eclectic=overkill. (CD)
(Via Voltoneii 41100, Modena, ITALY)

PEASANTS - "Babies From Hell" EP
Normally, printing song lyrics just leaves a band wide-open. I mean, we already know you're dumb! "Babies Without Brains," though, shows that the PEASANTS are dumb in a cool, RAMONES sort-of way, with lines like: "When I was a baby, you never woulda thought it/never thought I would be a criminal psychotic!" They don't even try to top themselves, in that the rest of the EP is a bunch of fucked noize! Go figure. (MJ)
(Generic Records, 1139 15th Ave South, St. Cloud, MN 56301)

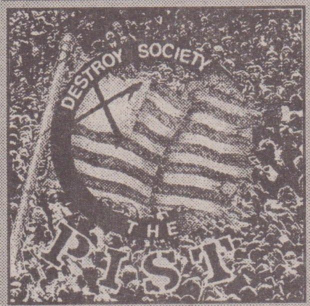
RECORD REVIEWS

PAPER TULIPS - "Baker's Dozen" LP
Y'know, I'd kinda forgotten how good this band can be. I was really taken off guard with the first tracks catchy yet hardcore pace. A more straightforward approach this time around which produces a lot more memorable and catchy tunes. Especially works on "Heavy Everything" and "Take It On My Car". The dulled vocals create more of a sardonic... well, L.A. kinda feel. Santa-Ana-winds-core. Could use a bigger guitar sound, though. Great. (LH)
(Flipside, PO Box 60790, Pasadena, CA 91106)

PENCIL - "Cascade" EP
A pretty JESUS LIZARDy sounding deal here, complete with tweeked guitar lines and rumbling bass work. A heavy post punk blast and a band to watch for. Good. (WG)
(803 N. Lincoln St., Bloomington, IN 47408)

PETER P. - "Punk Rock" EP
Oh my God, this is so dumb! Totally corny vocals. German trying to sound English... Almost catchy UNDERTONES-ish tune. But I swear that's a drum machine. Lyrics? "Everyday girls laugh at me. I'm looking like a stupid donkey". Hey, alright. (LH)
(Incognito Records, Hochfirstr 23, 70178 Stuttgart, GERMANY)

PICASSO TRIGGER - "Valentine/Calling God"
Heavy rocking stuff with female vocals. Good and weird. Sort of like a more straight ahead PAIN TEENS. (MM)
(Jettison Records, PO Box 2873, Durham, NC 27715)



THE PIST - "Destroy Society" EP
This is anthemic, old-style punk that has a slowed-down JERRY'S KIDS feel. Vocals have that great snarl that, blended with the chorused choruses, remind me of music I was listening to and loving 10 years ago. (KG)
($3 ppd: Eugene Records, PO Box 2183, Meridian, CT 06450)

PLASTIC HORN DEVIL - "Peg Leg" EP
PHD wade through the weird, atmospheric, post-punk world where atonal, informal song-structures flourish. Alternating female and male vocals alternate on this strange one. "Endurance" is about how refugees from a crashed schooner survive on penguins. (SS)
(631 NE 31 Ave, Portland, OR 97232)

POOR EXCUSE - "Awake?" EP
Mid-tempo, melodic, slightly raw. In other words, pretty mediocre. The guitar is doing some pretty kool picking stuff now & again. Pretty kool lyrics. Tight Production. Sorry guys, but you chose your own name. (AI)
(The Beam Recordings, PO Box 212, Blooming Grove, NY 10914)

PORCELAIN FOREHEAD - "Frog Boy Lives" LP
I saw this Canadian punk band play in NY about 8 years ago. They were really great as I remember. This LP was recorded in 1985. It's more rock based than I thought it would be but, it's still good. The lyrics mix political and personal concerns without being dated. An excellent release worth picking up.(MM)
(No Exit, PO Box 4264, Westmount, PQ, H3Z 3B6 CANADA)

PRIMITIVE TRIBES/MISERY INDEX - split EP
PRIMITIVE TRIBES sound like a schizophrenic crossbreed of KILLING TIME and the STRETCHMARKS, chunky funk-metal on one song, catchy boot-stompin' punk on the second. MISERY INDEX are quirky riff-rock fronted by a strong female voice, similar to HAZEL O'CONNOR. Both bands feature Sci-Fi lyrics about cyborgs, robots and the revolution. (KS)
(Cactus Prick Records, PO Box 27142, Tempe, AZ 85285)

PROZAC MEMORY - "Accident Prone" EP
Interesting. I can't really describe this. Maybe I'm not suppose to. Kind of reminds me of WIND OF CHANGE. It has a newer East Coast HC feel. If you can get that. I can,..I hope so. Good words that paint a picture of frustration. A good release. (SL)
(Faye Records, PO Box 7332, Columbia, MO 65205)

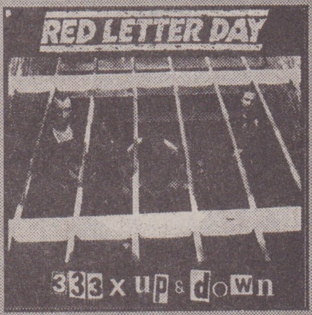
PUDDLE/SON OF MINE - split EP
At 1st SON OF MINE sounded like FUGAZI but then they actually had a dramatic build up and change and blew those guys away, but also ceased to sound like them too. It's not that great but the song is interesting. PUDDLE began as an alright mid paced rockin punk band but then a long self indulgent guitar solo ruined everything. Both bands have an alright sound but they need to lose that rock edge. (OP)
(S Head, PO Box 464, Unionville, PA 19375)

PULSE - "Abandoned" EP
I wasn't sure what the right speed was, slow or really slow. It sounded fine either way. There should be a law making labels print the speeds of their releases actually on them so us reviewers don't have to waste so much space complaining about it. This started out promising, slow with a cool guitar lead but it never built anything up or went anywhere. It wandered it's way around slow indie rock land. It didn't suck it was just uninspired. Kinda like EIDOLON. (OP)
(3 Little Girls Records, PO Box 6833, Louisville, KY, 40206)

RAILROAD JERK - "Milk the Cow" 2X45
Lower east side types milking a more folksy/country vein for inspiration. Most songs comes with a shuffle beat, a plethora of steel guitars/violin things and of course your NY bred sense of spazz/jerkoid guitar playing and singing. Actually some of this sounds closer to maybe three times removed JON SPENCER type stuff. A little unfocused and all over the map for my tastes, but I do applaud their hybrid ambitions. (HD)
(PCP Entertainment, PO Box 1689, NY, NY 10009-8908)

RAW POWER - "Screams From The Gutter After Your Brain" CD
Classic Italian hardcore re-released for the digital crowd. Metal licks, killer vocals, and some of the greatest songs ever written. While this is essential material, the lyrics are excluded, the vinyl isn't too hard to find, and most fans would probably prefer a repressing of their first LP. (NN)
(West World, Box 43787, Tucson, AZ 85733)

REAL KIDS - "Growing Up Wrong" CD
Normally, I hate live collections, but this one is surprisingly good. The REAL KIDS were a great rockin' band in mid- to late 70s Boston, and here they showcase lots of cool and unreleased live material, including famous originals (like "Better Be Good" and "All Kindsa Girls"), more obscure originals, and well-chosen covers (by, e.g., EDDIE COCHRAN and the STONES). Add a strong production (as live records go), and you can't go wrong. (JB)
(Norton Records, Box 646 Cooper Station, New York, NY 10003)



RED LETTER DAY - "This Side Of Summer" EP
Although these guys have had some decent stuff in their past, this comes across as lame generic 80's UK punk. Anthemic, yet boring. (RL)
(Incognito Records, Hochfirstr 23, 70178 Stuttgart, GERMANY)

RED PAINT PEOPLE - EP
Slowish, metallish, post punk which I find to be a trifle self-indulgent. This isn't completely devoid of talent or aggression, is just lacks any spark that would cause it to stand out in my mind. (LD)
(no address)

RIGHTS RESERVED/ASSFACTOR 4 - split EP
The 1st song on the RIGHTS RESERVED side reminds me a lot of FINE DAY, which incidentally is fine with me. It checks in on the more melodic and in control side of the emo fence. I liked their previous EP but this is definitely an improvement. ASSFACTOR 4 used to be TONKA. The sound is very similar to TONKA with a few improvements. Heavy RITES OF SPRING/IGNITION influence, but in a 90's kind of way. Both bands are really good. (OP)
(Fallen Squirrel Records, PO Box 25105, Columbia, SC 29224)

THE ROCK STARS OF LOVE - "The Last Temptation Of Charles Manson/ Artistic Drops Of Blood"
The lyrics are more interesting than the music on this hard rock meets psych meets new wave release. Very underground. (MC)
(Hobart Arms, PO Box 8104, Bellflower, CA 90706)

ROCKET FROM THE CRYPT - "Pure Genius/Lift and Love"
Well, it used to be they could put out singles that kicked my ass. Here you've got a single with a great song clocking in at 1:30, and a total crap art-rock jam lasting 5:30. Not a ounce of quality control with these guys anymore, as further evidenced by that last "Speed Kills" EP....oh how the mighty have fallen.... (TM)
(Drunken Fish, 8600 W. Olympic Blvd., LA, CA 90035)

ROCKET FROM THE CRYPT - "Pure Genius/some throwaway" 7"
Great looking cover on the latest in the growing ROCKET singles library. Side A is a rager proving that they are still the tightest band around with the greatest guitar sound. Side B is pretty forgettable, but "Pure Genius" is worth the entry price. Seriously, I think they're one of the best bands in the world right now and this just helps build momentum. (LH)
(Drunken Fish, 8600 W. Olympic Blvd., LA, CA 90035)

RORSCHACH - "Protestant" LP
Undoubtedly their most intense release to date. I get totally drained everytime I listen to this. The cancer-induced vocals have gotten screechier and angrier similar to a 5 year old in a temper tantrum. Musically they're at the apex, kicking out emotionally-charged, ultra-creative blasts that leave reviewers in desperate need of a thesaurus. It's a shame they're breaking up, but this is the kind of record a band would want to be remembered by. (NN)
(Wardance, c/o F. Alva, 35-18 93rd St., Jck-Hgts, NY 11372)

ROSE ROSE - "Degenerate Generation" CD
Ironic title, as they've certainly toned down their personal look a bit. Despite looking hip, they still manage to belt out some of the best thrash in Japan. One of the survivors, they've gotten better at songwriting without suffering most (one awful solo being the exception) of the metal cliches that killed their peers. (TM)
(P.M.A. Records, 5-38-3 Maebara Higashi, Funabashi Shi Chiba 274, JAPAN)

RUBBER SOLE - "Working Class John" 45
A fine pop punk single with a great RICK SPRINGFIELD parody sleeve. Very SCREECHING WEASEL sounding on "I've Done Everything For You" and a good original. Besides, how can you pan a band that dedicates it's record to a dog that died? Boo Hoo. (RL)
(Sneezeguard Records, 309 Annapolis St., Annapolis, MD 21401)

SPS - "Podivny Dedictvi" CD
Leather jackets, jeans, boots, mohawks and an EXPLOITED T shirt in Czechoslovakia. 18 songs sung in the native tongue with a lyric sheet. Old style sing along fist-in-the-air anthemic midtempo punk rock. Thumbs up. Good luck finding it. (DH)
(PO Box 2, 417 01, Dubi 1, CZECH REPUBLIC)

SCREAM - "Fumble" LP
First off, it was so bad, after hearing it, Bruce R didn't want anything to do with it. So much of what I see and hear would fit in well into a 'Spinal Tap' movie - try this: Defunct band has one member get famous, re-issue all of their old records on CD, then tour, playing songs off their first LP. An embarrassing scenario to witness. (TM)
(Dischord, 3819 Beecher St. NW, Washington, DC 20007)

DIE SCHWARZEN SCHAFE - "Helden fur einen Tag" EP
Hard driving, basic '70's-style punk from Germany. It's bouncy & catchy with faster paced Oi-ish structures. Competent but not astounding. Decent, average music but the cover has the plainest, most uninspired computer graphics I've ever seen. Limited to 333 (guess they're only half-evil). (CD)
(Incognito Records, Hochfirstr 23, 70178 Stuttgart, GERMANY)

THE SECT - "This Side of Summer" EP
Evokes a more powerful SCREECHING WEASEL with Ben Weasel-like upbeat vocals, melody and wicked-fast guitar. All three songs are tuneful, compact, and punk as all get-out. Great! (MH)
(Incognito Records, Hochfirstr 23, 70178 Stuttgart, GERMANY)

SEIGMANN - "Stalin" EP
It's a slab of frothy mid-tempo Swedish HC with ohh-ohh-ohh vocals. I like it OK, but I've listened to it several times looking for some element of originality to comment on, and I'm going to give up now. (EW)
(Mathias Färm, Borgallen 6, 702 17 Örebro, SWEDEN)

7 MINUTES OF NAUSEA - "XX" EP
Over 200 outbursts lasting a second or less each. Vacuum noise that could double as a Dust Buster commercial. And like other 7MON releases it contains a lyric sheet. But just you try singing along, bucko. Ha! Side A sounds like a needle gouging across an endless record groove. Side B is the same but recorded live. Equally riveting at 33 and 45. GREEN DAY fans take note. (CD)
(PsychoMania, 4 Fenton St., Alloa, FK10 2DT, SCOTLAND)

7 SECONDS - "Happy Rain/Naked"
Nondescript rock somewhere between CHEAP TRICK and grunge. The flip is another failed attempt at poppy grunge that suffers from commercial radio production values. (MC)
($3 ppd: Eating Blur Records, PO Box 189445, Sacramento, CA 95818)

SEX BOMBA - "Alkohol" CD
Every record with the A word in the title ends up in my bin. Midtempo melodic singalong punk sung in Polish. Lyrics translated into English too. Has an early eighties southern California feel to it. (In a good way). There's even a pro-bicycle/anti-car song. Fuck yeah! This is a great CD, I hope you can find it. (DH)
(PO Box 3, 05-120, Legionowo 1, POLAND)

SHADES APART - "Neon" CD
I didn't like this at all. All the riffs seemed fancy schmancy pseudo metal. Commercial hard rock under an "alternative" (or is it punk?) banner ala SCREAMING TREES. Check please. (RL)
(Skene!, PO Box 4522, St. Paul, MN 55104)

SHEER TERROR - "Just Can't Have Enough" CD
Slap me in the face with violence! Total old school punk. Thick heavy guitars, raw vocal chords, power punk drums. The few, the ugly, the punkest. (SM)
(Blackout Records)

SHOCK TREATMENT - LP
Fast, urgent powerchord punk is buoyed by great melodies and snappy tempos on this pretty consistent effort. Recalls ASTA KASK in some ways — even the point of the snot-nosed vocals. Recommended. (SS)
(No Tomorrow, Apdo 1134, 12080 Castellon, SPAIN)

SHORTSIGHT - "Why Spend Time Learning..." EP
While working in the framework of European/New York City hardcore, funky mosh bits peppered with shouted choruses and metal licks, Belgium's SHORTSIGHT rise out of the genre with unique female vocals similar to Dinah Cancer of 45 GRAVE. It creates an eerie feel, completed by the compressed mix and abstracted lyrics. (KS)
(Conquer the World, PO Box 40282, Redford, MI 48240)

SHORTY - "Thumb Days" CD
Ten wafers of weirdness from these Chicagoland boneheads. Distorted, disturbed, offbeat attacks with jazzy breaks like early TAR BABIES/MEAT PUPPETS. Complex tripster tunes that Joe Punk, art farts, and heads alike would enjoy. But I wanna know what the hell is the story behind a song called "Nigger Hat"!?! Fuck that. (CD)
(X-Mist, Meisenweg 10, 72202 Nagold, GERMANY)

SHOTGUN RATIONALE - "Roller Coaster" CD
With Chris Romanelli from the PLASMATICS on bass and a host of famous and talented rock n'rollers making guest appearances on this disc—Scott Asheton (STOOGES), Cheetah Chrome (DEAD BOYS), Richard Hell (VOIDOIDS), Sterling Morrison (VELVETS), and Maureen Tucker (ditto)—my expectations were probably bound to be too high. Although there are several hook-filled rockers herein (like "M.K. Ultra", "Dazzle", and "Hey You"), and some of the mid-tempo numbers have already grabbed me (like "Riker's Island" and "Terra Incognita"), most of the others are too eclectic, mainstream, or "tasteful" for my crude sensibilities. (JB)
(Vince Lombardi High School, Schanzenstrasse 69, D-2000 Hamburg 36, GERMANY)

SIEGE - "Drop Dead" CD
This is essentially a boot of the 7" (which is for all intense purposes a boot as well). However in addition to the 6 tracks from that are 3 songs from "Cleanse The Bacteria". Brutally fast, this old Boston band was years ahead of it's time, and even NAPALM DEATH claim they couldn't have existed without them. Fucking amazing this is, Yeow! (LD)
(Lost & Found, Im Moore 8, 3000 Hannover 1, GERMANY)

RECORD REVIEWS

SILENCE - "Silence/Broken"
I was waiting for this record to come out for a while, I heard a lot of good things about these guys, boy were they true!. Excellent hardcore, with a strong metal felling. "Broken" has a HELMET sound at times, but more structured. Lyrics that deal with deep personal feelings. This record has only 2 songs that make me hungry for more SILENCE. I really like this record, but I think the sound quality could've been better. Good job Doug. (FA)
(Vandal Children Records, PO Box 260805, Hartford, CT 06126)

SILKWORM - "His Absence Is A Blessing" 12"
These 5 songs of rough, melodic rock stagger along through slopped up muddy guitar leads over feedback 9i.e. DINOSAUR JR). The vocal melodies, structures and song length give off a quality that sounds as if these songs were taken off B-sides of early/mid 80s English alternative pop 45s. With the lack of a lyric sheet and the cryptic nature of these songs, it doesn't truly engage. (TY)
(Stampede, 2318 2nd Ave #487, Seattle, WA 98121)

SILVER JEWS - "The Arizona Record" CD
I see this as a distillation of the one-off/minimal aesthetic espoused by hens like: JANDEK, YOUNG MARBLE GIANTS even NEIL YOUNG and of course PAVEMENT (this being some sort of PAVEMENT side project).The best songs have that ambling, lazy Stockton-esque quality even if the sound is always piss poor. Songs also randomly end and fast forward in a *musique concrete* kinda way. Sorta nice in a precocious, artsy manner but nothing I would hang my hat on or anything. (HD)
(Drag City, PO Box 476867, Chicago, IL 60647)

SINKHOLE - "Stool" EP
Based on the A-side, I thought I'd hate this, Weak hard rocky stuff. But the B-side has two fine pop punk tunes with some tight rockin' riffin'. Reminds me of DAG NASTY or early ALL. Pop punkers, if you go straight to side B, you'll dig this. (RL)
(Ratfish Records, PO Box 1869, Cambridge, MA 02238)

SIXTY SEVEN - "Bright Black/Iron"
Sometimes rockin', most of the time "College/Alternative" dust collector. "Iron" is definitely the better of the two sides. The singers voice reminded me a lot of whatsizname from KILLING JOKE which was a plus on the "Iron" side but annoyed me to tears on "Bright Black." (JD)
(Southern Records, PO Box 59, London, N22, UK)

SKUNK - "Slim Pocket" EP
Slow to mid tempo rock with an attempted metal edge. Not much in the way of hooks or diversion from the flatness of the songs. (MH)
(Venus Records, 18514 Devonshire St. 445, Northridge, CA 91324)

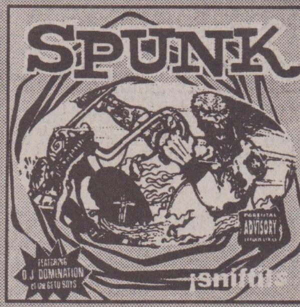
SLANT 6 - EP
SLANT 6 has a unique sound. There's a minimalist pop quality to it, akin to such beaut's as TSUNAMI, VELOCITY GIRL or HEAVENLY, along with a garagey-ness that doesn't really sound like garage because of the good production. Very cool. (KG)
(Dischord)

SLOWWORM - "Torso/March of the Insects"
A slow, sludgy, dirty guttural blast from these bottom-feeders. Sounding like a more rockin' early SWANS, I can surmise SLOWWORM aren't eternal optimists. A filthy ride.
(WG)
(PCP Entertainment, PO Box 1689, NY, NY 10009-8908)

SMOKE - "Suckers and Hooks" EP
Really kind of heavy rock. Pretty formula in some ways kind of original in others. Hard driving rhythms with melodic vocals, kinda brings to mind all that's strange. I can't really say. If you like Hardcore in the more rockin' vein, this slab of wax will make a fine lunch. (SL)
(Anti Music Records, PO Box 20178, Ferndale, MI 48220)

SMUGGLERS - "In the Hall of Fame" CD
Goofball-garage-pop hijinks from Canada. Musically, they're smack dab between the YOUNG FRESH FELLOWS and fellow Canucks BUM. Almost all songs here (actually most are previously released) are fast, poppy, wacky and surprise! the humor does get old fast. After a while I sought some departure from the same r&r fast drumbeat, the wheezy singing and the silly subject matters (ie "Alan Thicke", "Your moms the Devil", "My Morrisey Shirt"). Perhaps they can learn a lesson from the YFF and maybe, like, diversify. (HD)
(Popllama Products, PO Box 95634, Seattle, WA 98145-2364)

SPORE - "She Knows Better" LP
Weird twisting rhythm attic like a long recession at a funeral drive. Distorto over drive guitars, quirky up and down rhythms. Fits the sleeveless flannel formula, comes with a parental advisory explicit lyrics. I digest the lyrics like baby food. Oh well, independent record labels fall to the way side every friggin second. (SM)
(Taang)



SPUNK - "Sniffits" EP
Spunk is another rock&roll band that won't change the world for shit but they have their moments. Crunchy guitar and rhythm work, they reminded me at times of a slow MOTORHEAD (they've even got biker art on the EP sleeve). One thing that I thought was somewhat cool was the fact that DJ Domination from the GETO BOYS does some scratch work on one of the songs adding quite a bit to the sound. It would be interesting to hear more hip hop/punk crossover. (JD)
(Sound Virus Records, PO Box 710726, Houston, TX 77271)

STENCH OF CORPSE - "Twin Head Baby Love" 10"EP
This is the Connoisseur's Guide To The Definitive Stench Of Corpse. Total noise freaks already know S.O.C. had a previous 7" which is the A-side here, remastered as it was meant to sound. It still sounds like a wild gibbon stampede in a sheet metal warehouse. Side B contains compilation tracks and unreleased cacophonies. 44 songs. A posthumous monument to some outstanding musicians. (CD)
(PsychoMania, 4 Fenton Street, Alloa, FK10 2DT, SCOTLAND)

STICKS AND STONES - "Theme Song For Nothing" CD
The opening track sounds so much like JONES VERY, that it's almost frightening/ Anyway that is the basic sound I get, it just reminds me of one Vic Bondi project or another (except for of course AOF). Maybe because of that or the lack of aggression here I couldn't help but feeling a bit bored by this. It's very listenable, but it just isn't exciting. (LD)
(Skene, PO Box 4522, St. Paul, MN 55104)

SUGARBRITCHES - "Bachelor Man" EP
Mid-tempo punk with low end guitar and high end drums. Short songs with basic lyrics about being a bachelor (and smoking a peace pipe). (MH)
(Theologian Records, 120 Pier Ave, Hermosa Beach, CA 90254)

SVART SNO - "PPS" EP
Nothing like a good Swedish hard hardcore 7" to give me a good ass kickin. Very catchy, syrupy, and heavy. Thick like I like it. UMMM. A hint of BLACK SABBATH before breaking into pounding oblivion. Lyrics delve into kids growing up in Christain's homes, the dangers of the sun these days, a world where everyone drives cars, and a story of Pub Boy's last thoughts as the bomb drops. (SB)
($4.00 ppd: Really Fast, Box 6170, S-102, 33 Stockholm, SWEDEN)

SWIZ - "No Punches Pulled" CD
I was never "into" this band. Guess I just lumped 'em in with the other D.C.sters and chalked 'em up as Emocore Band #4082. Once again I've proven I'm a yutz cuz now that I sit down and listen to this collection of all of their previous releases, I'm ashamed that I didn't pay attention sooner. This is all punchy, memorable and butt-slappin' high energy hardcore not heard since the likes of the 1st DAG NASTY LP. But since most of the 29 songs have one word titles, I somehow feel they've been listening to too much GARY NUMAN. (CD)
(Jade Tree, 2310 Kenwynn Road, Wilmington, DE 19810)

SWOONS - "We Are Exactly What You Want" EP
Male vocals on side one, which is catchy pop-punk. Two girl punk tunes on the flip, which are somewhat catchy, but are held back by mediocre vocals. (MC)
(Incognito, Hochfirststr. 23, 7000 Stuttgart 80, GERMANY)

RECORD REVIEWS

TEARS OF A DOLL - "Under the Sun of Dachau" EP
The first song blasted away all my preconceptions of French punk being moody, artsy stuff with lots of minor chords and voocaalists draawiing oouut aall thee vooweels...it's great HC in a kinda DEAD KENNEDYS style (high praise from this reviewer). Unfortunately, the other three songs went far towards reaffirming my old prejudices, although the energy never completely lets up. Lyrics, musicianship and packaging are all excellent. I will listen to this record often, although I feeaar thee voocaals maay staart geettiing oon myy neervees soooon...(EW)
($4 ppd: Alternativnoise, 16 Rue de la Republique, 60600 Erquery, FRANCE)

TEENGENERATE - "Get Me Back" EP
This EP contains, as one would expect, three garage punk blasts, including a way cool original ("Get Me Back") and covers by the NERVOUS EATERS ("Get Stuffed") and JACK LEE ("One Way Ticket"). The production is extremely primitive, and I'd be happier to see more of their originals set down on vinyl, but the bottom line is that every song fucking rips. (JB)
(Wallabies Records, JAPAN)

THIRD EYE BUTTERFLY - "Skin/Everything Falls Apart"
This band can't seem to decide whether it wants to be a poppy BUZZCOCKS influenced bubblegum punk band or a garage rockin' tribal drummin' kind of band. "Skin" is a song that starts out as the later, with a dum dum dada dum dum heavy rhythm before the guitars start rolling while "Everything Falls Apart" just starts soaring right away with teenage heartbreak lyrics and sugar sweet melodies. I'm a sucker for this stuff so excuse me if I say it's good. (JD)
(Psycho-Pop Records, 61-36 160th St., Flushing, NY 11365)

TIME SQUARE PREACHERS - "Nazis Raus" EP
Momentum builds, trembling guitar riffing not a bit too distant from classic Swedish bands (HUVUDTVATT, S.O.D., etc) sets in, followed by some maniacal shouts from a singer who sounds like a distant cousin of the GROINOIDS screamer, and then you realize most of the lyrics are about "overheated vixens getting nasty and mean "fucking Hillary Clinton, and nymphos... Jeez..get a date and/ or life..." Sexist Raus, nein?" (KS)
(Final Suicide Records, SWEDEN)

TIMMY & GRANDPA - "Music Makes Me Happy?" EP
Minimalist garage pop. Normally not my cup of tea but this record is saved by clever and amusing songwriting. Especially on "Goodbye Dignity, Hello Kitty." (DH)
(Gag Records, PO Box 221001, San Diego, CA 92192-1001)

TIT WRENCH UNITED- "Full Employment" CD
Well, you've got a "pseudo-best of compilation" of this band/project thing. For the virginal TIT WRENCH listener, they're somewhere between heaven and hell. All the sampling and beats you'd associate with the upstairs neighbor's listenings, coupled with the hardcore you're a bit more familiar with. It's really listenable, and it's got some of the funniest punk sampling ever. Great cover too. (TM)
(Vinyl Communications, PO Box 8623, Chula Vista, CA 91912)

TRANSCEND - "Product of Our Greed" CD
A compilation of live, unreleased and previously released recordings by TRANSCEND. It's on Doghouse so that should give you a pretty good indication of what it will sound like. Hardcore extravaganza and in this case with too many guitar solos. It's alright but they stick to the formula too much. The brightest part of the CD was the song "Both Sides" which has some good anti-homophobia sentiments, which usually go unaddressed in this type of hardcore. Kudos. (OP)
(Doghouse)

TRANSCEND - "Room 101" CD
Very similar in sound to INTEGRITY and RINGWORM, only less metal. Also like INTEGRITY they too use a Francis Bacon painting on their front cover as well. Just some pointless trivia. I like... (LD)
(Doghouse, PO Box 8946, Toledo, OH 43623)

TRIAL BY JURY - "Sirens/Cheeseball Harmony"
So the MRR jury has reached a verdict. The songs are too long, derivative rock riffs and the vocal arrangements plagiarize FUGAZI. Record dismissed. (MM)
(Outback Records, 5255 Crane Dr., West Melbourne, FL 32904)

TRIEBTÄTER - "Für Die Ewigkeit" EP
Another very good old-style punk single from the Incognito label. These tracks were recorded in 1982 and have the strength and vital energy from that era. The raw German singing and frantic bass and drums propel the record over the top. A genuine, worthwhile stab from the past. (BR)
(Incognito Records, Hochfirstr 23, 70178 Stuttgart, GERMANY)

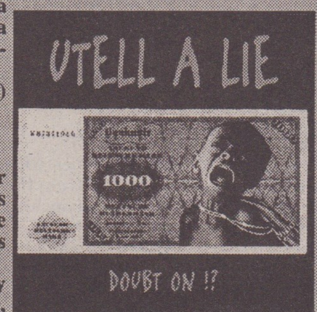
2 BAD - "Answering Machine" CD
The singer of this band, Lee Hollis used to sing for a great band called the SPERMBIRDS, and unfortunately this sounds nothing like that. Droning industrial stuff which more often that not has ridiculously long intros. In some spots it's okay, but generally speaking pretty damned dull. (LD)
(X-Mist, Meinschweig 10, 72202 Nagold, GERMANY)

UNDER THE EIGHTBALL - "Things Fall Apart" CD
Six songs with a relatively diverse style. Major influences would be say LEMONHEADS, MOVING TARGETS, and slower type stuff. Not terribly original, but a decent enough listen. (LD)
(Superregular, 612 Ogden Ave., Swarthmore, PA 19081)

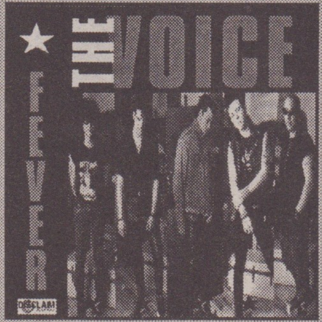
UNDERCITY - "Tin Plated/Weighted"
I don't know about this. Jangly college radio type stuff without the melodies to make it stick. Also, the singer sounds like the pretentious moron from JANE'S ADDICTION. Nuff said. (RL)
($3 ppd: Undercity, PO Box 93701, L.A., CA 90093-0701)

UNDERSTAND - EP
England's UNDERSTAND plays a excellent melodic hardcore with a extremely high emotional feeling. To bad there is only 3 songs on this record, I hope I get to see them live 'cuz if I don't I just may have to kill myself. Interesting hard to describe lyrics. Good record. (FA)
(AWA, PO Box 487, Bradford, West Yorks, BD1 4UZ, UK)

UNWOUND - "You Bite My Tongue" EP
An unpolished DC sound on this one, packed with emotion and nice guitarwork. The raw production detracts a tad from the overall impact, but this is still a burner. Use RITES OF SPRING as a reference point. (WG)
(Gravity, PO Box 17052, San Diego, CA 92172)



UTELL A LIE - "Doubt On!?" EP
Well, it's one of those funk things. Or at least that's what I'm getting. Sometimes there's a splash of dub or punk or hardcore (the shining moments) that bring it into this realm. (KG)
(The Company with the Golden Arm c/o Guy Mennonna, 24 McKinley Ave, East Hanover, NJ 07936)



THE VOICE - "Fever" EP
These Arizonans play a good roots type punk with favorable comparisons to SNAIR or THE HUMPERS. There is a slight country twinge here that fans of recent SOCIAL DISTORTION records could appreciate. THE VOICE do a nice cover of THE SAINTS' "Stranded" on this record. It was recorded by Mr Greg Sage. (BR)
(Disclaim Records, 1990 N Alma School Rd #304, Chandler, AZ 85224)

VOMIT SPOTS - "Tone Def" CD
Midtempo Alabama drunk rock legends return with just what you'd expect...midtempo drunk rock! Songs about fast food, beer, nazi skins and other Alabama scene concerns. If you let this disc go past the last song, you get a horrible but endearing covers of REO SPEEDWAGON and WHAM. (DH)
(PO Box 524, Mobile, AL 36601)

WAT TYLER - "And They Call It Puppy Love..." EP
Song 1: They guys show off their BACHMAN TURNER OVERDRIVE roots with their big rock song about a girl. Song 2: A very sensitive song about a girl. I cried. I played it for my friends. They cried. Song 3: Whatever the girl sings on rules. Song 4: I'm not sure if this is an abomination of LED ZEP or Rolf Harris. Rules. (LH)
(Incognito Records, Hermannstr. 1, 7000 Stuttgart 1, GERMANY)

RECORD REVIEWS

WHITE KAPS - "Blown in the USA" LP
Neanderthal, macho, stupid bullshit. The music is generic, watered down hardcore. The lyrics revel in how much they can drink and fuck, and make fun of eating disorders, date rape and girls who won't go all the way. Can you spell M-I-S-O-G-Y-N-I-S-T? I thought that you could. (AI)
(Fearless, 20710 Manhattan Place, Suite 132, Torrance, CA 90501)

WITH INTENT - "To Earth" EP
Not what these ears expected. This band is really good. They come off honest and real. Powerful; convicted-moving, abrasive sounds. Words that sting the eyes like a light turned on in the darkness, Turn it on, please. (SL)
(Vinyl Communications, PO Box 8623, Chula Vista, CA 91912)

WOMBELS - "Patrizia" EP
The well-honed mid- to fast-tempo pop-punk tunes here have satisfactory hooks, somewhat defeated by a sort of ordinariness. More finesse or urgency could have made this really fly. (SS)
(Incognito Records, Hochfirstr 23, 70178 Stuttgart, GERMANY)

WORLDS COLLIDE - "All Hope Abandon" LP
This label Watermark has been putting out some of the best music this year and this is no exception. The music is really heavy, thick, tight, and has really good production without sounding overproduced (few hardcore bands manage that these days). I like the effect on the vocals, it sounds interesting and not cheesy. I think the songs "Kill the Pain" and "Any Worse" are standouts. I don't care if they were once a straight edge band and now they are not because this record cooks. Every song is just amazing and live they were even better. I swear I don't even know anyone in the band or anyone connected with the label. (OP)
(Watermark, PO Box 28849, Philadelphia, PA 19151-0849)

YOUNG FRESH FELLOWS - "Gleich Jetzt" CD
I'm guessing this is a Japanese only release collected from several different recordings over the last two or three years. There's a few tracks here that came up on different comps and things. But some of the most fun tracks are the covers with them doing the WHO, CHUCK BERRY and the SHANDELLS. Cute painting on the inside cover too. (LH)
(1+2 Records, Barn Homes, 601 Gloria Hatsuho-Shinjuku, 7-6-5 Nishi-shinjuku, Shinjuku-ku, Tokyo, JAPAN)

YOUNG LORDS - "Down" CD
Despite the generic name, YOUNG LORDS stand tall in rock and roll. So what the fuck does this have to do with punk? Save me from the big rock take over! Eat me, beat me and shave my head. (SM)
(Augmented Mammary Records)

ZAKONAS - "Little Johnny/Watching TV" 7"
From '77 this must be one of Germany's very first punk bands. Classic slower- to mid- paced punk with snarling, snotty vocals. Songs are in English and the pic sleeve is muy excellent. Part of the Incognito "333 x up & down" series. (KK)
(Incognito Records, Hochfirstr 23, 70178 Stuttgart, GERMANY)

ZENA GEVA - "Disgraceland/Autobody"
Hard to believe, but it seems like they're almost "progressing" (?!). No longer as reliant on strict recurrent pounding rhythms, their newest stuff shows them being almost 'moody' at points. "Disgraceland" is new, and "Autobody" is redone off their "Nai-Ha" CD. Only getting better as time goes on... (TM)
(Alternative Tentacles, PO Box 419092, San Francisco CA 94141)

ZONA A - "Sucast Stroja" EP
ZONA A plays Slovakian punk rock with mid-tempo melodic bits and harmonies. Some of the slow parts remind one of the late SATAN PANOWSKI and his rants. The sing-along nature of the record might appeal to aging SHAM 69 or STIFF LITTLE FINGERS aficionados. (BR)
(Incognito Records, Hochfirstr 23, 70178 Stuttgart, GERMANY)

ZYGOTE - "89-91" LP
First of all in case you didn't know, ZYGOTE is ex- AMEBIX folks. One side is demo tracks some of which "Motion" in particular appear on their 12". Sound quality on the demo side ranges for fair to excellent. The flip is live tracks all of which have a decent sound. I think though, that the packaging is the key here, it's absolutely gorgeous, and is better than the actual record itself. (LD)
(Skuld Releases, Maybachstr. 7, 70389 Gerlingen, GERMANY)

V/A - "Acid Head" CD
NOISY GANG, LIP SERVICE, B.L. BONES, LAZY SOD, and JACK WITH KILLER turn in two songs each of spirited, energetic rock and punk. Not the noise-thrash-o-rama you'd expect and crave from Japan, but soaked in the same creativity and enthusiasm. (KS)
(Acid Rebel, JAPAN)

V/A - "Atomic Action" EP
All covers. 7 LEAGUE BOOTS do a DYLAN song. Fucking boring. DOC HOPPER do that famous TOMMY TUTONE song 8675309 and it totally rages. GIVING TREE does "Values Here" by DAG NASTY and puts a $ instead of the s in Values to make their point. It's pretty close to the original song except they have a female singer which adds a lot to it. This was the standout track. (OP)
(Constant Change, 2028 W Main Rd, Middletown, RI 02840)

V/A - "Blackout L.A." CD
This stinks, another comp. No morals, no values, no themes, no concept! 20 bands who suck hard. One band that is really bad, 3 bands worth mentioning; BORAX, MEDIA BLITZ, and ZYCLONE. Another dry go nowhere, have nothing to say release. (SM)
(Homeboy Records, PO Box 472, LA, CA 90031)

V/A - "Blitz Live Hitz V" CD
62 minutes, 10 bands doing 1-3 songs each recorded live at a squat called Blitz. Ranges from raging hardcore to acoustic folk music. Some names you might recognize: LIFE... BUT HOW TO LIVE IT, BANNLYST, STENGTE DORER, SVART FRAMTID & SO MUCH HATE. Good sound quality for a live thing. Nothing written in English for a naive American to understand. (DH)
(PO Box 5120, 7002 Trondheim, NORWAY)

V/A - "Blondie" EP
"Oh, Oh, don't ya know/I don't like this record at all". I happen to really like BLONDIE. I have all their records. I thought this would be good but, it's very disappointing. Four poorly recorded songs done punk rock style. I won't mention the band names. I figure they're already trying to live this down. "Just go away and stay away" (MM)
(Dotzit Records, PO Box 5491, College Station, TX 77844)

V/A - "Chicago Hardcore Compilation" EP
Full on proof there's more happening in Chicago than those few pop punk bands you hear too much about. Three chord basic punk with all the trimmings to make you think you're back in 1982. LOS CRUDOS push it more than the rest, but there's also decent stuff here from CRITICAL BREAKDOWN, FUCK THE BUREAUCRACY, CRANIAL STRUCTURE and MOB ACTION. (TM)
(C.S. Productions, PO Box 29556, Chicago, IL 60629)

V/A - "Cop Shoot Cop Vs. Helmet" EP
A third face of HELMET? Not the raw noise of the first album. Not the bad metal of the second. But a track from their first demo proving that every bad rock band sending tapes to Maximum can wind up on MTV. COP SHOOT COP? Oh, I keep forgetting they're a *real* band now. Too bad. Still, more memorable than a lot of their other recent stuff with it's throbbing bass rhythms. Great sound quality. (LH)
(Micro Records, 180 Lakefront Dr., Hunt Valley, MD 21030-2245)

V/A - "Du Huskers" EP
Covering HUSKER DU (who cover the BYRDS) the HANGUPS deliver a lethargic codeine-drenched version of "8 Miles High". The flip finds VERTIGO sticking closely to the original version of "Masochism World" from the "Zen Arcade" record. (MH)
(Synapse Records, no address)

RECORD REVIEWS

V/A - "Dü Hüskers" 2xLP
I've got to be honest: this isn't nearly as bad as I thought it was going to be. A bunch of Minneapolis bands covering all of "Zen Arcade"? Look at the monster (of horrible bands) that HÜSKER DÜ created! Mostly boring forgettable bands ruining perfectly good songs, however a few good representations by HAMMERHEAD, DOGFIGHT, VERTIGO and WALT MINK. Why would anyone do such a cruel thing to a great band? Almost as depressing as a reunion tour. (LH)
(Syn-apse, 2304 Grand Ave S, Mpls, MN 55405)

V/A - "Four Other Old 7 Inches" - LP
Well, most outstanding thing about this in my mind was that someone liked these enough to put this monster out. It's got the CATATONICS "Hunted Down" EP (old upstate NY hardcore), ACTIVE INGREDIENTS 2nd EP "Bringing Down the Big Boys" (old KY mid eighties hardcore), the CLITBOYS "We don't play the game" EP, which has one of the first pro-queer hardcore songs I know of, and MECHT MENSCH's only EP "Acceptance" which has a couple of bonus tracks tacked on. It's good old mid eighties hardcore...good sound quality...(TM)
(no address)

V/A - "Fuck You We're From Denmark Vol. 2" CD
Yep, long hair and unreadable logos are alive and well in Denmark. 16 death bands featured here - some winners, a few stinkers, and a lot of groups that sound like everyone else. Tracks by FROZEN SUN, SACRIFICIAL, and FALLEN ANGEL save this from mediocrity. (NN)
(Progress, Vindegade 101, DK-5000 Odense. C, DENMARK)

V/A - "Funhouse" CD
I grabbed this CD only because it has those rad popsters JOLT on it. A comp. of various Bay Area bands, the bulk of this isn't even worth mentioning except for ULTRA VIOLET EYE, SPIT MUFFINS, and LOUDER THAN GOD. (LD)
(Diamante Negro, PO Box 641312, San Jose, CA 95164-1312)

V/A - "Get The Hell Out" CD
Uhhh I was supposed to review this several months ago, but I lost it. Twenty six bands, plus a zine of the same title. All of these bands hail from the Leigh Valley, PA. Bands include, MR. YUK, ORIGINAL SINS, YOUTHQUAKE, FOLLOW FASHION MONKEYS, plus mas. DIY as heck. (LD)
($10.00 ppd: PO Box 4, Bethlehem, PA 18016)

V/A - "Hey Joe: Seattle's Own Coffee Compilation" LP
A novelty item; songs about coffee done in a variety of styles, from jazz and western swing to early SUNROOF type grunge from the nation's capitol of gas station espresso. Buy two pounds of Latvian cherry mocha green beans and get a free record, while supplies last!(DD)
(Carving Knife Records, PO Box 829, Seattle, WA 98111)

V/A - "Incinerator" CD
7 bands from the Indianapolis area including YOUNG LORDS, BLATHERSKITE, ACID GREEN & GRAVELBED. It's weird, but each band has two tracks, and for some reason, the first track works really well for all of the bands, but by the 2nd track, it starts to wear thin. (LD)
(Augmented Mammary, PO Box 50732, Indianapolis, IN 46250)

V/A - "Just Add Water" CD
A CD-only collection of new & old hotshots from the indie universe. The bridge spans from funk (FIEND MASTER FREAK) to ska (BROWNIES) to college rock (CEMENT, JOYRIDE) to melodic hardcore (N.U.F.A.N., LAG WAGON, BADTOWN BOYS, NOFX) to straight up thrash (CORRUPTED IDEALS). Something for everyone in this potpourri of good vibes. (CD)
(Flapjack Records/Dutch East India)

V/A - "Killed By Death #6" LP
All the records in this ongoing series are worth getting (especially if you haven't been collecting records since '77, cuz now the originals are either impossible to find or costs big $), and this is no exception. Though there are a bunch of amazingly rare US bands here (SCREAMING URGE, ED NASTY & THE DOPEDS, INSULTS, MARK TRUTH & LIARS...), the accent is on rare Euro-punk. Standouts include FUNERAL DRESS, HITLER SS, TAMPAX, SCHUND, GLUEAMS, SE and many more. Snap it up! (TY)
(no address)

V/A - "King Kong #4" EP
They're back—last issue rocked with WOUNDED KNEE covering a HUSKER DU song, and they've managed to out do themselves on this one. ENTOMBED does a STIFF LITTLE FINGERS song. Wow, talk about crushing. The two less memorable cuts on the flip (TEDDY BEARS and DOLL SQUAD) aren't bad either. I don't get the point of the comic book, but I was so awed by the cover song, maybe I just was missing it... (TM)
(Gittan Ohman, Dalgrand 8 bv, 121 30 Endskededalen, SWEDEN)

V/A - "No Tomorrow" EP
On this comp, SHOCK TREATMENT covers "Will You Love Me Tomorrow" in SCREECHING WEASEL fashion. Too bad. One of Spain's best punk bands wasting their time on such a vapid song. Check out their full length on the same label. Next we have EL CASO DE LA HABAÑA doing "Surfin' Habaña" reminiscent of THE RAMONES "Rockaway Beach". The B side has NEUMATICOS doing a forgettable ballad and a few uptempo rockers by LOS DULCES. (BR)
(No Tomorrow Records, Apdo 1134, 12080 Castellon, SPAIN)

V/A - "Oasen" CD
What appears to be a re-issue of a live comp record from 1979. Everything written in the liner notes is in Swedish, so I'm going out on a limb with this. Some of this is great solid '77 style punk (EBBA GRON, LERIUM), while a lot of it is more reminiscent of experimental prog-rock bands like GONG or CAN (KATEDRAL, SLAKTHUS TROTYL). Maybe if you were there....(TM)
(MNW Records, SWEDEN)

V/A - "Poems of Manhood" EP
Hmmmm. This is a comp of eclectic emo-type + ska core, with no lyrics to explain the title.??? Standouts here are THE HOLSTEINS with a saxophone ska-frenzy thing. Also BLOODLET with a kool, powerful guitar-metal screeching thing. But whoops, there's a female's (gargey) vocals and lyrics on CLAIM JUMPER so I guess you'd really have to say these are poems of manhood and womanhood. (AI)
(Vapor Records, 165 Tracey Rd., Lake Mary, FL 32746)

V/A - "Power Flush" CD
It's a CD only collaboration between Broken Rekids of San Francisco, and Rathouse of Seattle. 21 unreleased tracks from 21 bands, testimony to the diverse scenes in both cities. Impressive stylistic variety - some of the lesser known bands showing up with the best stuff. Tracks that caught me more than others were the ALCOHOL FUNNYCAR, NAKED AGGRESSION and CHRISTDRIVER, but with names like the GITS, SEVEN YEAR BITCH, J CHURCH and BEDLAM ROVERS, there's probably something here for everyone. (TM)
(Broken Rekids, PO Box 460402, San Francisco CA 94146)

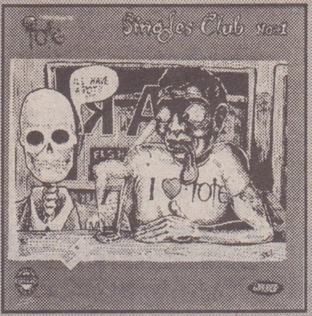
V/A - "Puget Power Four" EP
Hearing THE SINISTER SIX rip through "People" right after getting off work made it all seem OK, that is, aside from making me want to drive back and kill all those fuckers! HEADS "Tribulations" can only be described as lyrical "genius." I'm not joking. This entire thing is so hot it will most definitely help you get laid! THE STATICS and FLATHEAD do not disappoint! A keeper.
(Regal Select)

V/A - "Radium Presents Extreme Close Up" CD
All types of modern "alternative" Swedish noise here. If you like the stuff coming out on Earache, you'll probably like this. I liked the heavy grind of CAPTOR and the one person techno grind of OVERFLASH. Half good, half so-so. Some of the vocals are annoying in a "Yo, dude we rock" kind of way. 11 bands total. (DH)
(Box 271, S-185 23 Vaxholm, SWEDEN)

RECORD REVIEWS

V/A - "Realizations" EP
General animal rights theme, but each band covers a slightly wider range of abuses. This all hardcore comp features STRUGGLE - raw vocals, of the 'screaming in agony' variety, SHORTSIGHT - from Belgium, female vocals combine with tunes to give a very early 80's punk feel, FEEDING THE FIRE - from Holland, poor sound quality, ultra-fast hardcore, FRAME WORK - catchy, but can't say I'm keen on the vocals. Comes with neat booklet that made me sick when I read it, which is the point. (SB)
(Subjugation Records, c/o Helene Keller or Ian Simpson, 46 Caedium Crescent, Darlington, DL3 8LF, UK)

V/A - "Really Fast Vol 8" LP
No post-hardcore bullshit here, as Sweden is going through a rebirth of punk and straight ahead hardcore. This is according to Patrik, who's been putting out these comps for years now. This latest is one of the best he's done, and there's a whole new crop of bands to prove his theory. DISPENSE, BIZZARRE SCUMS, DISSOBER, REFUSED, CHARLES HARFAGER, MOMENT 22, TRIGGER HAPPY and many more prove the point. Classic raging Swedish stuff, and, yes, it is *really fast*! (TY)
(Really Fast c/o P Jonsson, Box 6170, S-102 33 Stockholm, SWEDEN)



V/A - "Singles Club #1" 45
The BORED! side of this fucker stomps you senseless. It's a major blast of STOOGES punk. These Aussies can hang hang right alongside JEFF DAHL for neo "raw power." The SPLATTERHEADS sound on side B is compromised by muddy vocals but it still has a nice HARD-ONS feel to it. (BR)
(Au Go-Go, GPO Box 542d, Melbourne 3001, AUSTRALIA)

V/A - "Standco" LP
This record was produced and released by the (mostly) Santa Cruz area bands on it. Comps are good for introducing new bands and CARA DE NADA is a wonderfully pleasant surprise on this one. Great songs from HEDGEHOG and the ever-lasting VICIOUS MIDGETS as well as eight other varied bands. Great graphics and a cool booklet complete the package. Cool. (DH)
(PO Box 1658, Santa Cruz, CA 95061)

V/A - "Wade-Free Vancouver" CD
From the Uranium-heaviness of FACEPULLER and SPARKMARKER, to the poppy BRAND NEW UNIT then to the basic punk of STRAIN and SOURPUSS, this 18-band sampler compiled by CJSF's 'Club Grotesque' radio program jumps around a wide spectrum of alternative rock sounds streaming out of Vancouver, while maintaining an incredible amount of consistent quality. Cheap Too!! (KS)
($8.00 ppd: Club Grotesque, PO Box 52023, North Vancouver, BC, V7J 3T2, CANADA)

V/A - "Whose Country Is This Anyhow?" EP
4 Skinhead bands: WARZONE, CRITICAL BEATDOWN, STORM-WATCH, and PATRIOT ask the very important question, "Whose Country Is This Anyhow?" As a proud, white, heterosexual American, I've been worried about the takeover of this land which my forefathers fought so hard to protect by the poor, queer communist insurgence. These fine lads even manage to thank our lord and savior Jesus H. Christ. Goodness gracious, fight, fight, fight. (LD)
(Under Siege Records, PO Box 40577, Indianapolis, IN 46240)

V/A - "Yeah, But its a Dry Heat" CD
A comp CD with Tucson and vicinity bands. Some standard punk, indie rock, light pop, etc. Nothing special except for the FUZZ songs. These guys stand way above the other bands. Great melodic medium paced hardcore. If SAMIAM met a Straight edge producer you might get FUZZ. If nothing else this documents their scene. (OP)
(West World, PO Box 3787, Tucson, AZ 85733)

V/A - "You Don't Have to be Tom Jones" EP
This is a big one, heh heh (you gotta listen to it to understand). Heavy, yet danceable mix here. My fave is POD doing a fast, tight, heavy groove thang (*Rubber* groove, one might say?) The rest (E.D.O., ANTHROPHOBIA, and SPONGEGOD) are interesting as well. What is it about Philly bands? They have this certain style... Always slightly bent to the weird side. Philadelphiaesque. Something in those goddamn pretzels. (AI)
(Coolidge Records, 248 South St, Philadelphia, PA 19147)

VIDEOS

TAKE 2

Reviews by Devon Morf

V/A - "Out of Focus - Video Fanzine II"
The sequel to their spectacular debut video fanzine, the punks of Naperville return with live shows and interviews with MORAL CRUX, ALL YOU CAN EAT, ECONOCHRIST, 8-BARK, MONSULA and SLUDGEWORTH. Most of the footage is taken from live shows at Chicago's now defunct McGreggors and inter spliced with the wacky hi-jinx and skits of bored suburban punks. (DM)
(Bob Byrne, 1326 Frederick Ln, Naperville, IL 60565)

V/A - "Out of Focus - Video Fanzine III"
Yet another episode of Out of Focus. This one's got live footage and conversation with The DREAD, ARTLESS, SCREECHING WEASEL, CAPITALIST CASUALTIES, JACK ACID and JAWBREAKER. It's also got a cool interview with the editor of Staring Problem 'zine and all the standard zaniness. (DM)
(Bob Byrne, 1326 Frederick Ln., Naperville, IL 60565)

V/A - "Nardwuar"
I lent this video to my friend Bucky before I properly reviewed but I still have the address of where to get it, so here goes... Nardwuar is the name of this total kook in Vancouver. Watching his video 'zine is like a cross between the Kroft Superstars and the most nerdlike talk show host on earth. He interviews (torments) BIAFRA, SONIC YOUTH, ex-presidents and other political figures, has amazing knowledge of obscure bands, an irritating voice and a really cool car. He even tracks down people who placed personal ads in fan magazines during the 60's. A blast to watch once but might give you a head ache upon repeated viewing. (DM)
(Nardwuar, PO Box 27021, 1395 Marine Dr., W Vancouver, BC, V7T 2X8, CANADA)

MORAL DISGUST - "Circa '84-92"
Basically what the title says. A bunch of different footage from this bands various incarnations over the years. A lot of it appears to be shot in studios and/or sound stages with different images imposed over the band performing standard hard core numbers. Some interviews, live footage too. Many of the images and lyrics seem to take and anti war stance. Probably more interesting if you're familiar with the band or curious about their history. (DM)
(M.D. c/o Sal, 1113 Williamson #4, Madison, WI 53703)

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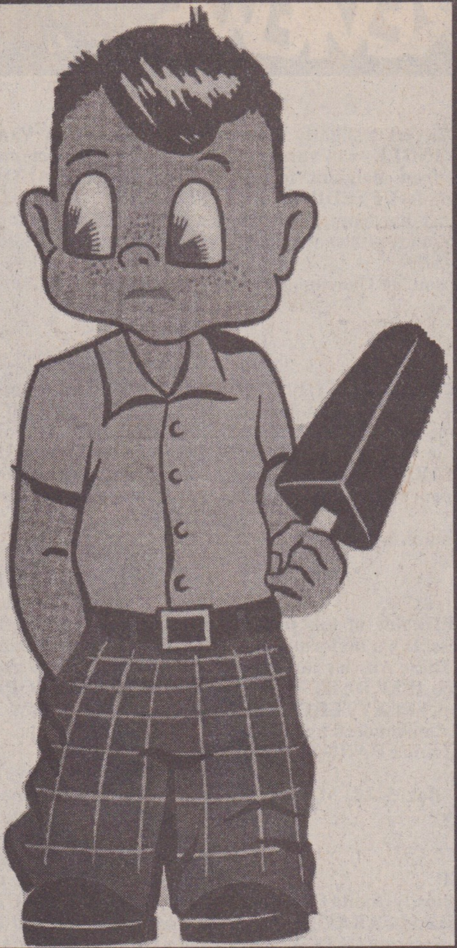

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Nuclear Winter Productions does many things, including a zine, Nuclear Winter, a distribution for music/zines etc., and we also book shows here is the North Side of Chicago. Here are the specifics on our various projects.

ZINE: We have so far put out 2 full issues with a #3 on the way. #1 has The Undead, Vindictives, Resist, Engage, writings, contacts, and much more. 48 pages long too. ($2PPD) #2 is our most recent issue, and in our opinion, our best effort to date. It has: 8 Bark, Capitol Punishment, Blanks 77, Velcro Soul, Social Outcast, The Hidden, The Fiendz, articles, a lot of contacts, reviews, news, letters, columns, band reports, scene reports, and a ton more. 64 Pages!!! Huge. ($3PPD)

DISTRO: We distribute 7"s, cassettes, 12"s, zines, whatever you got, send in a promo as well as a wholesale list. Write for a list of stuff!!!

SHOWS: We put on all age punk shows twice a month and sometimes more at our hall in North Chicago called RIDGE STREET. Ridge st has a 350+ capacity. We do punk, HC, Ska, etc. So bands get in touch!!! We can get several other venues, bigger or smaller as well.

There many projects going on for us here at NW productions. We are very involved in the Chicago punk scene, as well as the international scene. Soon, a label/Collective will be started combining the forces of several similar organizations in our area. Please, write and tell us what we can do for you!!!

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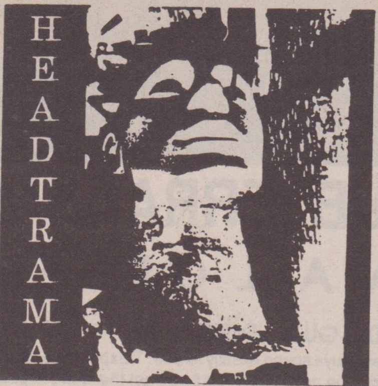

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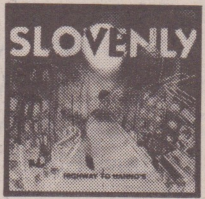

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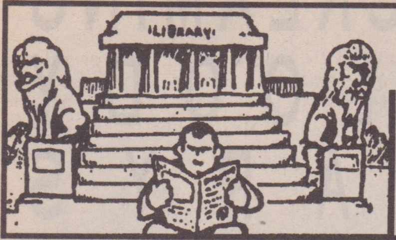

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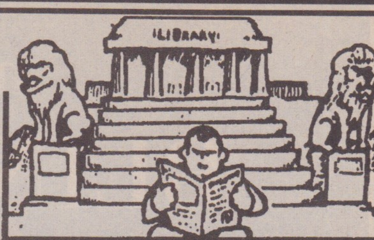


Reviews by: (MA) Matt Average, (SB) Suzanne Bartchy, (MB) Michelle Belacic, (KC) Kim Carlisle, (CC) Carrie Crawford, (JD) Joe Donohoe, (LD) Lali Donovan, (LH) Lance Hahn, (HH) Harald Hartmann, (TJ) The Judge, (JX) Jux, (ML) Missy LaVallee, (TM) Timojhen Mark, (NR) Natasha Riggins, (DS) Dave Stevenson, (EW) Eric Wilson, (MW) Matt Wobensmith, (JW) Josh Wormley, (SZ) Sarah Zimmerman

ABRUPT LANE EDGE #2 / $1 ppd
81/2 x 51/2 - copied - 28 pgs
This queer punk zine opens up with a few pages reviewing other zines of the queer punk genre. The editor went to the annual SPEW festival and the march on Washington, so he's well informed in this area. Also, a "feminist rant" about experiences at a punk show was very insightful. (NR)
Wilde / 2425 Lyndale Ave. S. #2 / Minneapolis, MN 55405

AIMLESS #2 / $1 ppd. or trade
5 1/2 x 8 1/2 - copied - 32 pgs.
True to it's name, this zine consists mainly of pointless rambling and chatty observations. There's a decent interview with Jawbreaker, which you may find interesting if you want to know their favorite color, book, band etc., etc., etc. (MB)
1015 Nokomis / Clearwater, FL 34615

ANGRY THOREAUAN #6 / $2.00 ppd
81/2 x 11 - printed - 35 pgs
This is like a So Cal Fact Sheet Five. Tons of reviews (zines, music, shows), but not much else (Mindrot article, local news, and a nice cover). Wish there was more. (DS)
WWMU / PO Box 2246 / Anaheim, CA 92814

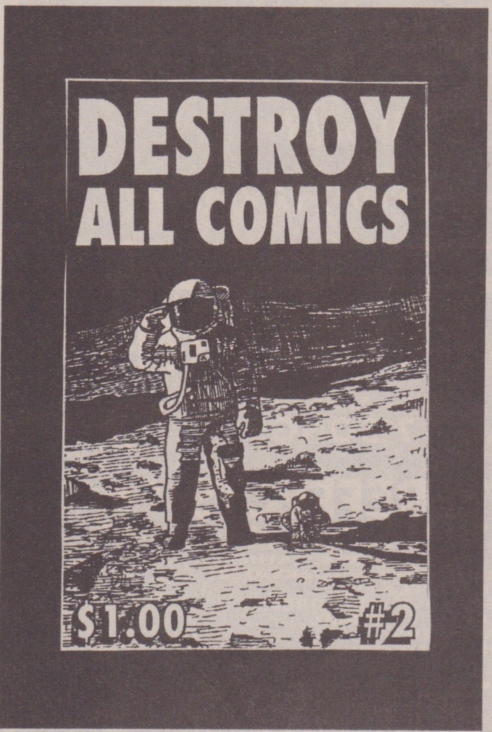
ANGST ILLUSTRATED - #3 / $1.00
5 1/2 X 8 1/2 - copied- 20 pgs.
The best part of this zine, and it is chocked full of good humor, is the "Lizard Locked Up After High Speed Chase" anti-Barney article. Fortunately these fine folks recognize what a menace this rotten reptile is to our society, and seem more than willing to do whatever it takes to stop him. Lot's of other cartoons, stories, and a terrific test for "Involuntary Violence Syndrome". (LD)
Chris Rhoadhouse / 3605 Wruck Rd. / Gasport, NY 14607-9405

APPEAL TO REASON #1 / $3 ppd.
8 1/2 x 11 - copied - 80 pgs.
A big red zine with *lots* of interviews (Remain, 108, Struggle, Born Against, Farside, Not For a Lack of Trying) animal cruelty/PETA information and a few record reviews. The personal reflections of these young men are both chilling and inspiring (we certainly live in a non-supportive culture!) the most poignant being the dedication to a recently slain friend - I am eager to see how this project evolves. (CC)
Sergio Robledo / 11864 Julius Avenue / Downey, CA 90241-4612

ATTITUDE PROBLEM #14 / Free in Arizona, $2.50 elsewhere newspaper- 17 pgs
Here's the only cool thing from Arizona; a truly non-conformist paper with good writing and interesting articles. The interviews with the Ramones, Steven Eye, and John (?) have been the only interviews that have kept my attention in a year. A few of the other articles: Pirate Radio, Beating Drug Tests and Building your own T.V. Station, were greatly informative. There's even a disclaimer. It's a great paper, and if I didn't get it for free I'd buy it. (JW)
PO Box 2354 / Prescott, AZ 86302

BEDTIME STORIES FOR TRIVIAL TEENS #2 - 50¢ + stamp
4 1/4 x 5 1/2 - copied - 40 pgs.
Hardly anyone will ever read this zine, but I'll always be glad I was one of them. I fear this is just a phase for fair Andrea, though. One of these days, when you figure it all out, you be sure to let me know. I'll be waitin' right here, so come and whisper in my ear what it is I want to know. (TJ)
Andrea / 5255 Bothe Ave. / San Diego, CA 92122

BEDWETTING #1 / $1.50 ppd or $1 and 2 stamps
5 1/2 x 8 1/2 - copied - 36 pgs.
There's some rage, there's some hope, but mostly we've got some men/boys trying to make sense of their environment. Zine reviews including a long piece on Revival zine (ie spirituality in hardcore), poetry and a great essay about anarchy, ecology and animal liberation. Its really good to know people are thinking (!) and bedwetting (?) (CC)
Matt / 300 N. Bryan / Bloomington, IN 47408



BEN IS DEAD Summer '93 / $4 ppd
8 1/2 x 11 - offset - 148 pp
Huge. Absolutely big, just downright gargantuan, and extra-large into the bargain. Loosely organized around the theme of "Communication", there's something for everyone here, probably several things in fact. A partial listing of the contents (and it's all well-written): the media in the high-tech era, NRA T-shirt lexicography, a Duran Duran interview, (a first for MRR-reviewed zines, I bet), poster artist interviews, Slug interview, 900-number psychics, two year olds on acid, William Burroughs interview, the social anthropology of Internet, sex-related slang, Cyberpunk, Factsheet 5, copyright law in the electronic age, tons of reviews and ads and more and more and more and more and... I think you need this one. (EW)
PO Box 3166 / Hollywood CA 90028

BLACKMAIL #9 / $1.25 ppd
8 1/2 x 11 - copied - 26 pgs
This zine is kind of like an extended scene report. Has interviews with Denver Couch and FYP, some reviews and ads. Not too bad, but why the San Francisco address?? (HH)
801 Cole St. #2 / SF, CA 94117

BLEMISH #3 / 50¢ and a stamp
2 3/4 x 4 1/4 - copied - 52 pgs.
This is small and annoying to read at times, but I actually like this one! This has neat little stories and comix about travelling, assholes at work (we all can relate!), love and crushes, neighborhood people, punk and more. Plus: a cat of the month feature! This one is worth getting.(ML)
Jason / PO Box 74634 / Metairie LA 70033-4634

BLUE PERSUASION #3 / $2.50
5 1/2 x 8 1/2 - copied - 49 pgs.
De-virginization stories, an interview with Jay of Run-DMC and a truly incredible interview with Mike Vraney (purveyor of 50's and 60's sexploitation films). Some of the articles are hard to follow, but the brilliant graphics more than make up for it. (MB)
Aaron Lee / 603 E. Main #2 / Lexington, KY 40508

BOY FOOD #1 / $1.00 + 2 stamps
5 1/2 x 8 - copied - 36 pgs.
This is an extremely cute zine in the good sense of word. I just love girl zines that are pissed and cute at the same time. Among their favorite icons are Betty and Veronica (you remember Archie cartoons, don't you?) and Ramona Quimby. Content wise we have some good personal rants, many with insight on what it's like to be a women/girl on the unfun side of things. Good sense of humor throughout, and several band interviews - Shudder To Think, Corndolly, and Hissy Fit. Hey, did I mention this was just cute beyond belief? Only suggestion would be to clean up the layout a bit, it gets hard to read at times. Definitely check it out. (SB)
29 Sherwood Rd. / Tenafly, NJ 07670

BREAKDOWN #9 / $2.50 ppd
8 x 6 - offset - 56 pgs - German
A totally cool zine from southern Germany that has plenty of info on new bands, reviews, ads etc. This edition also has plenty of info on skinheads and just how powerful their scene really is, puts things into perspective. (HH)
Koks Vollmer / Fr.-Mehring-Platz 7 / D-9200 Freiberg / Germany

BREAKDOWN #10 / $2.50 ppd
8 x 6 - offset - 56 pgs - German
This edition has interviews with Hammerhead and Noise Slaughter. Also has info on the Belgium scene, plenty of reviews and ads. This is an excellent zine to learn about punk in south Germany. You can get #9 and #10 for $3.50 ppd.(HH)
Koks Vollmer / Fr.-Mehring-Platz 7 / D-9200 Freiberg / Germany

BUTTERKNIFE JUNIOR #yuri / $a trinket or sweet letter
7 x 9 - copied - 40 pgs

Whoowhee. This zine is crammed full of stuff, with different subjects and art on almost every page. No, there's no zine reviews, record reviews or endless descriptions of concerts. What, you may ask, is in this zine, then? Stuff, baby...stuff. (NR)
Harlie / 380 Dolphin Shores Circle / Nokomis, FL 34275

CANVAS #4 / $1 or trade
5 1/2 x 8 1/2 - copied - 24 pgs.
As if Paul Weinman doesn't get around enough, 1/6 of this zine is devoted to an interview with the man. Egads. 1/3 is assorted reviews, 1/12 is a basic interview with Dischord Records, and now we'll test your math skills to figure out what is left to personal writing (don't forget to count the cover). (ML)
2176 Turk Hill Road / Fairport, NY 14450

COERCION #6 / $1 ppd.
8 1/2 x 11 - copied - 24 pgs.
With such a cool looking cover, I was kinda expecting a lot more. Not that this is a bad zine, mind you. Interviews here with the Smugglers and Mr. T Experience. Lots of reviews including demo reviews and gig reviews. (LH)
2418 Dryfe St. / Victoria, BC / V8R 5T2 / Canada

COMIC TRASH #11 / $5.00 ppd
8 x 11 - offset - 60 pgs - German
Folks it's embarrassing always raving these Euro-zines, but fuck some of them are totally cool. And this is one of them. Comic Trash has great comics with the right amount of punk music, politicals, ads, reviews and of course sex and drugs, all accented with the best graphics and lay-out. Artcore rules! (HH)
Natruperstr. 151 / 45 Osnabruck / Germany

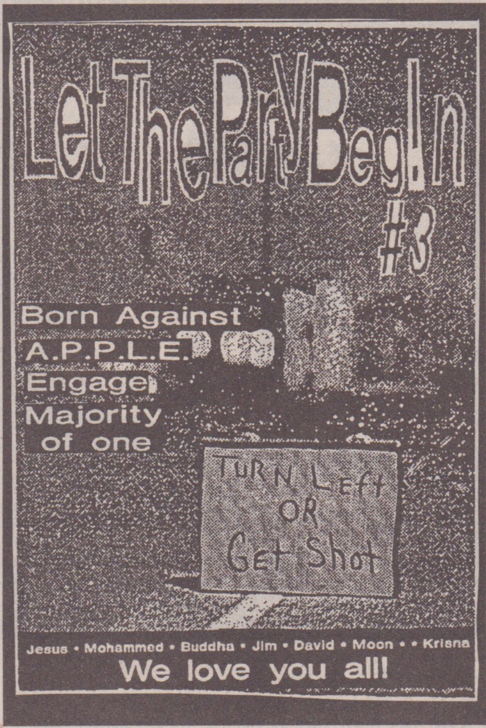
CONTRASCIENCE #1 / $1 +2 stamps
7 x 8 1/2 - copied - 20 pgs.
Clean layout, great interviews with the Insignificant and Animal Farm and a fucking incredible article on the evils of television (o.k., so the article was plagiarized, but it was still great!) This zine does a great job of focusing on the Wisconsin scene without being exclusionary. (MB)
Bryan Alft / 2131 - 80th St. So. / Wisconsin Rapids, WI 54494

CONVENIENCE #1 / $3.00 ppd.
8 1/4 x 11 3/4 - copied - 24 pgs.
Decent interviews with Feeding The Fire & Mouthpiece plus some hardcore boy photos (did I spot a female?), & an anti-abortion piece that angered me in its simplicity - it says that women get abortions out of selfishness. The editor doesn't see how the abortion issue has anything to do w/ sexism... yet adds "when knowing how men can be, women have to be very careful." Yeah, perhaps w/ mace & a stun gun! While the editor's English is way better than my Norwegian, I wondered how much I was misinterpreting the ideas expressed here. Also a mail interview (thus limiting discussion) w/ Memphis Hardline. Aargh! They are very annoying! (KC)
Paulinehallsvei 121 / N-1410 Kolbotn / Norway

CORROSION DE INCONFORMIDAD/ S.A.S.E
6 1/2 x 8 1/2 - copied - 33 pgs. - Spanish
Great interviews, articles and reviews. If it weren't for the author's hipocricy I would have been really impressed. The author spends the majority of the zine preaching "peace, equality and question the system" but then features a two page spread on some anti-choice (pro-life) propaganda shit. How can women and men be equal if women are denied a basic choice that ALL men have? oh yeah.....fuck you. (MB)
Fernando Lozano / Apdo Postal 1946 / C.P. 64000 MTY, N.L. / Mexico

LA COSTRA #6 / $2.75 ppd.
8 1/2 x 11 - offset - 46 pgs.
Damn, this is a great zine! First it's bilingual (Spanish / English), there's some skating (hope to see more in future issues), comics, and some of the best interviews I've read anywhere, with 108, J-Church, No Comment, Citizen Fish and more. This could be setting the standards. (MA)
Presa #49 / Col. Sn. Jeronimo / C.P. 10200 / Mexico D.F. / Mexico

DAGGER #16 / $2.00 ppd.
8 1/2 x 11 - copied - 28 pgs.
Wait - you mean this is the same *Dagger* from the East Coast from way back when? Wow, funny how things never change. It's still much like I remember being - sort of on the fringe of punk, but closer to what's considered "cutting edge", "alternative", or college music. Still not a bad read, though. Mostly made up of reviews, plus interviews with Lois and Down, as well. Lots of name-dropping about the hottest indie stars becomes tiring at times (you mean you don't know Steve, Mike, and Lisa ?) but maybe this sort of thing happens when you've been at it this long. Not the nicest review but I doubt they give a shit. Keep those promos comin'. (MW)
Tim Hinely / PO Box 7605 / Santa Rosa, CA 95407-0605



DESTROY ALL COMICS #2 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
This is a zine focusing on underground and independent comix mostly (though there are some wimpy record reviews, and yes they are wimpy) put out of our beloved St. Frank by Jeff LeVine. There's a rant by Dennis "Stickboy" Worden, a very basic interview with Peter Bagge and a funny letter feud between Jeff and his brother Jason. Nice enough effort, though Jason's comic bit it. (JD)
Jeff LeVine / 2415 Lawton St. / San Francisco, CA 94122

DISILLLUSION #1 / $2.00 ppd.
8 1/2 x 11 - copied - 24 pgs.
Not a bad effort for a first issue. Interviews with Blind Man, Snapcase, and Frank from Stronghold, plus clippings of a Malcolm X speech, thoughts on animal rights and reviews. (MA)
Josh Peach / 57 W. California / Columbus, OH 43202

DON'T DIS DOLLY #1/ $1.00 + 2 stamps
5 1/2 x 8 1/2- copied- 14pgs.
A self-proclaimed "queerpunk" zine that includes an open letter to the artist behind the comic strip "For Better Or Worse" who recently featured a storyline of a teen boy's coming out. Basically contains stories about how bad life sucks when you live in an affluent, right wing, shitty town, a queer pledge of allegiance, and an interview with a "faghag". Fairly amusing, but too short. Strange obsession with Dolly Parton graphics! (SZ)
314 W 101st apt 8 / NYC, NY 10025

DUHHH #2 / $1 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
Duhhh says all the world's troubles is caused by people who desperately need a drink and don't take it. So grab a 40 and read about Duncan and Tomaz, prostitutes, reviews, a good story that's hard to describe and an interview with Careless Owner. (JX)
Box 75 / 52 Call Lane / Leeds LS1 6DT / England

EIGHTBALL #11 / $3.00 ppd.
6 1/2 x 10 1/4 - offset - 32 pgs.
The crazy eight of Dan Clowes is probably the best underground comic in existence presently (with *Hate* and *Love & Rockets* floundering). This issue is slightly anti-climatic, coming after the conclusion of *Like a Velvet Glove Cast in Iron* but still contains some of the most honestly deviant art/narrative you'll find this side of Mayan porno. Clowes makes fun of ravers and fishermen. He also lives in Berkeley now so I don't have to fly to go kick his ass. Goody. (JD)
Daniel Clowes / 2140 Shattuck Ave. #2107 / Berkeley, CA. 94704

FILTH #9 / $1.00 ppd
10 x 13 - newsprint - 20 pgs
Filth is fast becoming, or is the best free paper in San Francisco for anyone who wants to be different. This issue is a loving tribute to Bay Area Eccentrics, but with a punch. Definitely big city attitude, and the comics always getting better. (HH)
1357 A South Van Ness / SF, CA 94110

FLASHBACK #1 / $5.00 plus S.A.E.
12 x 8 - offset - 84pgs - Swedish
A totally awesome rock and roll zine that is fixated on the psych garage scene. This issue centers on Iggy Pop and Johnny Thunder with articles on the Church Of Satan, the scene in Christiania, Psykedelia & Anarkism, plus lots, lots more. Plenty of cool graphics and weird movie stuff. Worth Getting! (HH)
PO Box 676 / S-114 79 Stockholm / Sweden

FOODBOX #5 / 2 stamps?
5 1/2 x 8 1/2 - copied - 16 pgs.
If you have great interest in reading about wisdom tooth surgery and Pepperidge Farm products, then this zine is made for you. (ML)
307 Blueridge Rd / Carrboro NC 27510

FUCKTOOTH #9 / $1 and a stamp
5 1/2 x 8 1/2 - copied - 32 pgs.
This zine has been around a while, and although it's trying to not focus so much on the queer aspect of things (bummer), there is still quite a bit on gay rights, this year's march in DC, and contacts. I could live without the poetry, but there's lots of writing on "community" and the punk scene, opinions, reviews, etc. (ML)
PO Box 43604 / Cleveland, OH 44143

FUH COLE #2 and #3 / $1 ea. ppd.
5 1/2 x 8 1/2 - copied - 36 pgs.
Haven't seen a good zine like this since the last of JD's. The best part is it still feels rough and "punk," which probably sounds dumb, but that's what I think. Anyways, on to the contents: first off are letters, which are a plus, a great book hint, stories about personals and homo life in small towns...Both these are worth it. (JX)
3540 N. Oakland #5 / Milwaukee, WI 53211

GEARHEAD #1 / $2 ppd.
8 1/2 x 11 - offset - 56 pgs.
Slick and packed full of music kinda stuff. Actually, it's a cross between music and old cars. So, amongst the Didjits interview, Gas Huffer and tons of reviews, you'll find 60s muscle cars ripping up the pages. The

mix works OK, so if this is your kind of racing stripes...get it. (JX)
PO Box 421219 / San Francisco, CA 94142

GEE-ZUZ #7 / $2 ppd.
8 1/2 x 11 - copied - 24 pgs.
They meant it when they put a warning on the front cover-it is offensive-but maybe I'm the "mamby pamby cry baby" they're directing it to?! Zine, record, and show reviews. Interviews with Strain, The Red Aunts and Jackknife. Some short quips on the gender-power-language debate (woman vs. womyn) and Ed Gein humor (?) and saving the best for last- notes on a GG Allin show complete with photos-oh yes, lots of life-affirming photos, yuck. (CC)
297-810 W. Broadway / Vancouver, BC / V52 4C9 / Canada

GOOD CLEAN FUN #4 / $1.00 ppd
8 1/2 x 11 - copied - 10 pgs
This is mostly consists of comic strips done by the editor, and Ace Backwords, plus a few words on liberal politics that will deservedly get under some people's skin. (MA)
Gene Mahoney / Box 843 / Redwood City, CA 94064

GREEDY BASTARD #8 / $1 or trade or 3 stamps
4 1/2 x 11 - copied - 16 pgs.
One of those location zines - you don't quite get it unless you live there or know the folks involved. Lots of satire (Krishna and Jane Pratt talk show host par excellence) though I'm not sure its really all that funny. Some thinly veiled animosity toward riot girls and straight edge types and an interesting history/"state of the union" on Reconstruction Records, NYC. (CC)
Bill Florio / PO Box 1014 / Yonkers, NY 10704-1014

GUILT #1 / 1 stamp or trade
4 1/2 x 5 1/2 - copied - 32 pgs
Opinions mostly stressing veganism, recipes and a skate story, along with interviews from 108, Tony Victory and Neurotic Box. Nothing groundbreaking, but there's spirit running through this so I see no reason why this can't grow into something spectacular. (MA)
PO Box 30374 / Indpls, IN 46230 -0374

HAG #3 / $2.50 ppd
81/2 x 11 - copied - 42 pgs.
Anarchist-Feminist-Eco zine (!) put together by several women. There are pages devoted to a variety of things like women-only spaces, consent and power in sexuality, radical ecology, as well as herb information, menstrual pad sewing instructions and lots of news items. It has a thoughtful, warm feeling - accessible to both genders, something that would be good for any dad or brother to read, or anyone else for that matter! (CC)
Orissa Spire / #D-56 1720 Douglas Street / Victoria BC / V8W 2G7 / Canada

HALF-TRUTH #14 / $2 ppd.
8 1/2 x 11 - offset - 32 pgs.
Personals! Desperate, loathsome, kinky, amusing personal ads, right here in 1/2 truth. You also get a story about dear ole gramps, "Bukowski" rants, hate mail and an interview with Suede. Oh, and a great little, "Scum Cinema" section. (JX)
PO Box 931013 / LA, CA 90093-1013

HAPPY MACHINE #? - free/donation
8 1/2 x 11 - copied - 34 pgs.
This is a perfect example of why free personal zines should always be read through to the end, no matter how sloppy or ugly they may seem. No, I don't always live up to that, but I should. This guy's been to jail, has a baby and actually seems to care what people think of what he writes. Never assume that the punk in Northlake, IL can't teach you something. (TJ)
Bill Perez / P.O. Box 2065 / Northlake, IL 60164

HOLY TITCLAMPS #12 / $3 ppd
8 1/2 x 5 3/4 - offset - 60 pp
Gay-oriented sex zine. Except for a couple articles on cultural subversion and the zine scene, it's art, poetry (much poetry) and stories about queer sex experiences and/or fantasies, ranging from the relatively "normal" to sex with dolphins, drinking Bill Clinton's urine and more. Hide this one from your parents, kiddies. (EW)
Larry-Bob / PO Box 591275 / SF CA 94159-1275

I'D RATHER BE OUT KILLING COMMUNISTS #1 / price is unknown - send SASE
5 1/2 x 8 1/2 - copied - 28 pgs.
Provocatively titled to get your attention, and thankfully the politics are much more liberal than the cover implies. This is mainly made up of cool cartoon pieces, much in the vein of Seth Tobocman and WW3 Illustrated. Class politics, city life, and despair seem to be the main focus, all portrayed in a cool cut and paste style. Along with a few reviews and short rants, that's about it. Very well thought out and definitely worth your attention. Oh, and all profits go to the Hunt saboteurs. Cool. (MW)
Will Shaw / 61, Southview Crescent / Sharrow / Sheffield / S7 1DG / UK

IN MY EYES #2/ $3 or trade
5 1/2 x 8 1/2- copied- 19pgs
A sXe zine from Norway, but not "for sXe people only". Pretty good political analysis on sXe and general sobriety which is rarely found in American sXe zines. (And follows closely to my own policy on being sXe). The interviews included Dave Mandel from Indecision Fanzine, Lash Out from Norway, and Ian MacKaye. I have to say that the interviews could have dug deeper; instead there were a lot of questions on if the interviewee was veggie/vegan as well as "What makes you happy/sad...". All in all, an ok effort. (SZ)
Arild Dahlen/ 2584 Dalholen / Norway

INDECISION #4 / $2.00 ppd.
8 1/2 x 11 - copied - 52 pgs.
Dave Mandell's back with another great issue of what I think is one of the best zines around these days. Tons of quality photos, great layouts, interviews with Endpoint, Undertow, Worlds Collide and New Age Records, along with a page from Daisy of *Not Even* / Chicks Up Front Possee dealing with womens' role in straight-edge, definitely thought provoking, plus the editors' thoughts on Riot Grrrl, p.c., homosexuality, straight-edge and more. I hope to see this zine last for a long time. Really. (MA)
Dave Mandell / 2339 Mulholland Dr. #430 / Woodland Hills, CA 91364

INSIDE LOUD #4 / 50¢ or 2-29¢ stamps
5 1/2 x 8 1/2 - copied - 36 pgs.
When I think of PUNK ROCK, dude, this zine thuds inside my brain. Interviews with Skull Control, Citizen Fish, and Casy Royer and lotsa Epitaph bum-kissin'. My favorite line: "The bass player is a real hottie even though I thought she was a guy at first."(ML)
Box 177 / Cypress, CA 90630

JANE GETS A DIVORCE #1 / $3.00 ppd.
7 x 8 1/2 - copied - 32 pgs.
Girls, guns, glamour, gore, Gidget - it's all here in one of the most confrontational zines I've seen in a while. Anti-gun dorks will no doubt be alienated by the shameless displays of handgun waving and militant feminism. Being a queer zine, the attacks on sexism are aimed at the gross misogyny of the gay scene, and I must say they've, um, hit their target. This provides a good example of how to be a good markswoman *and* look fab at the same time. I still don't know what to make of the piece on "AIDS Fraud" that attacks the men who make such an issue on AIDS but don't give a shit about diseases of women. But it still remains more thought provoking than 99% of the zines reviewed in MRR anyway. You really should try this out. (MW)
Jena von Brucker / PO Box 55 / Station E / Toronto, Ontario / M6H 4E1 / Canada

JERSEY BEAT #49 / $2.00
81/2 x 11 - printed - 60 pgs
I'm always suspicious of zine people who proclaim themselves "Editor-In-Chief," This time my intuition was right. JB is a boring "music only" zine that covers no new ground. Interviews, reviews, scene reports covering mostly local stuff. Comes complete with pathetically collegiate humor. (DS)
418 Gregory ave. / Weehawken, NJ 07087

JONESTOWN ALOHA #1 / $2.00 ppd.
5 1/2 x 8 - copied - 64 pgs.
Simply put, it's a in-depth study of the Jonestown mass suicide. Transcriptions of Jones' preachings leading up to the suicide, and some reporting from after then. I read it at the laundromat, so I couldn't listen to the tape, and the packet of Kool-Aid enclosed was the wrong flavor. If you're *really* interested in things like this.... (TM)
41 7th Avenue / Brooklyn NY 11217

JOURNAL OF COGNITIVE SCATOLOGY #23
free with $.58 in stamps
8 1/2 x 11 - copied - 36 pgs.
God, what are you waiting for, it's from Texas, it's free. Pictures of David Korresh (of course), the secret lives of breakfast cereal (which actually made me laugh), an interview with Wayward Girl and a comparison between anti-semitic laws passed in Germany in the 30's with anti-hemp laws passed in the US now (focusing on the legislative paving over of people's civil rights in the name of the War on Drugs). This zine's got its moments. (JD)
J.C.S. / PO Box 123703 / Fort Worth, TX 76121

THE JOYFUL PARTICIPATION IN THE SORROWS OF THE WORLD #3 / $1 ppd.
5 1/2 x 7 1/2 - copied - 32 pgs.
Here's a really cool 'zine loaded with lotsa well-written yet readable writings w/ a personal yet very political feel. Contains: personal ramblings, Filipino history & language, human rights in the Philippines, anti-death penalty discussion, explaining shyness, life in Olympia, and much more. Great to see not so white writing in this oh so white punk "scene". The faint type is somewhat difficult to read, but this 'zine is well worth the squint. Get it! (KC)
JPSW c/o Sodapop / TESC CAB 320 / Olympia, WA 98505

KAAL #0 / $2.00 ppd.
11 x 17 - offset - 8 pgs.
This is some crazy stuff. The best punk zine I've seen employing the crazy graphics and font tricks found in mainstream magazines like Raygun. Interviews with Born Against, Chris from Verbal Assault, reviews, a Noam Chomsky poster, a reprint from Absolutely Zippo - all of which looks so good I'm bound to hang it on

my wall. Totally well done...very impressive. (TM)
Ravenhorst 26 / 3833 WD Leusden / Netherlands

KILL THE SCENE #5 / $1.00 + postage
5 1/2 x 8 1/2 - copied - 48 pgs.
Promising thick neck zine. Stuff on minor league wrestling, G.G. Allin's last tour, country & western musician, biker, rebel novelist David Allan Coe, The Iron Sheik of WWF fame, a kick ass Antiseen interview with Jeff Clayton, put downs of Athens, Ga, interviews with Mad Brother Ward and Brick Halo. Chances are the editor will hate your guts but what would your rather have, honest hate or false love? (JD)
Fishboy / 129 Sandra Dr. / Ringgold, GA 30736

LET THE PARTY BEGIN #3 / Trade or $2 ppd.
7 1/2 x 10 - copied - 24 pgs.
A decent zine that stays well within the boundaries of what to expect in a 'punk' zine. Interviews with Born Against, MOO, A.P.P.L.E., and Engage. Some editorials, reviews and a article about the Cafe Tusindfryd in Denmark. Almost like a time capsule, with some of the interviews being pretty old.... (TM)
c/o Cafe Tusindfryd / Kattesundet 10 / 9000 Aalborg / Denmark

LIZARD'S EYELID summer 93 / $2 ppd
8 x 11 - offset - 32 pgs
This newsprint rag covers music in the form of interviews (from Anarchus to Wool), reviews and sticks in an article about cults to stir things up a bit. It also comes with a free sticker. (NR)
999 SW 16th Ave #84 / Gainesville, FL 32601

MEAT IS MURDER #7 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 44 pgs.
Short but sweet stuff on scams, caffeine, Jawbox, evils of ROTC, and various other personal rants and observations. Also, a short Superchunk mail interview and record reviews. Good if you like to read little nibblets of stories and such. Only thing I questioned was the use (twice) of the term JAP on the conversation/quote page. A bit of a racist term, isn't it? (KC)
7110 SW 113th Ave. / Miami, FL 33173

THE MILITANT VEGAN #2 / 2 stamps
8 1/2 x 11 - copied - 12 pgs
While magazines that consist mainly of clippings normally do not get the standard review, this information is important so therefore... This consists of clippings of A.L.F. atttacks from around the worlds, news, a history of direct actions for animals in the U.
S., contacts, 1-800 numbers, and adresses of jailed activists. Vital. (MA)
Black List Mail Order / 475 Valencia St / San Francisco, CA 94103-3416

MOLE #6 / $3.00 ppd.
8 1/2 x 11 - copied - 56 pgs.
Big zine with pretty green cover. Thrives off the same type of humor to be found in the Bay Area's *Umlaut* zine (check out "Thrift Store a Go Go" to see what I mean). "Washington D.C. rocks" they say (tither). Used to, you mean. Interviews with Rake, Linda Smith and Bud Grace, the writer/artist of the syndicated "Ernie" strip in the newspaper. Their record reviews are almost as extensive (if not more so) than MRR's. Above par. (JD)
PO Box 5033 / Herndon, VA 22070

MUDFLAP #5 / $1 and 2 stamps
81/2 x 7 - copied - 36 pgs
This fine little zine has a lot to say about bike riding, but don't let that scare you proud car owners away! This issue has a good article about hopping trains, an interview with members of a Berkeley bike team and cool pictures of a chopped bikes show. Every inch entertaining. (NR)
628 Hampshire / San Francisco, CA 94110

MUTE #3/ Free or $.29 stamp
8 1/2 x 5 1/2- copied- 22 pgs.
This zine made me question life in Ohio; is it boring? The zine has potential, but the stories are short and choppy, as is the Born Against interview. The zine contains good photos and is put together well, just needs more development and style. But hey, you can't beat free. (JW)
Eshleman / 5126 Lansdowne Dr. / Solon, OH 44139

NICE GUYS FINISH LAST #1 / $2.58 ppd.
8 1/2 x 11 - mac copied - 26 pgs.
Every once in a while some wise guy sends us a zine in which homosexuals are referred to as "fags" or feminists are put down or expressions of blatant hate are trumpeted in the hope that they will get the PC PUT-DOWN from MRR so that they can boast "Yeah too strong for MRR!" *I bet this guy has been reading this zine in your hands for years and wants to piss off punk rock parental figures and get all kinds of satisfaction from it.* Sorrrry, they gave it to... me. Interviews with Jim Goad from *Answer Me* fanzine, stuff allegedly from the Nation of Islam, food service worker horror stories, yay for serial killers.... get the picture? (JD)
Sick-O / PO Box 43285 / Las Vegas, NV 89116

NO SANCTUARY #18 / $.75
51/2 x 81/2 - copied - 20 pgs
Punk Rock Smorgasbord. Interview with Inkisicao, Bulgaria scene report, Protest tour diary, reviews, animal rights article. A solid package, but sometimes hard on the eyes. (DS)
PO Box 65072 / St Paul, MN 55165-0072

NOSEDIVE #1,#2 / $1.50 plus 2 stamps each
5 1/2 x 8 1/2 - copied - 28 pgs. each
Fun-filled personal zine that reads like a letter from a friend. Issue #1 has comics, cigarette reviews, a Berkeley story, bike power, a piece on the Guerrilla Girls, more stories, sex, and humor, too. Issue #2 has piece on DIY tampons, comics, poetry, good advice, Star Wars vs. Planet of the Apes analysis, and more. Quirky and offbeat types should send for this one. (MW)
1101 SW Washington #235 / Portland, OR 97205

NOTHING BUT RECORD REVIEWS #3 / $2.00
8 1/2 x 11 - offset - 42 pgs.
As the title suggests, this zine is packed with reviews, but of the tape and video variety as well. A free cassette is included for your $2.00, but we'll get to that later. The letters section = fast and furious action in the form of responses off the Bisexual Network to our pal Mykel Board's contributions. This is such a great zine, and I was so inspired by the honest and clever reviews that I decided to call Mykel and tell him so. O.K., so I'd had a few beers and was feeling a bit jovial at my new found entertainment, but he was indulgent, and even told me a story of meeting Camille Paglia! After getting off the phone, I listened in horror to the cassette that came with it. One whole side was dedicated to answering machine messages, and I vaguely remembered leaving a minute long message before I Mykel picked up the phone. Oops!! On the other side was a real interview with a sixteen year old girl who prefers sex with dogs - no kidding! (SB)
Seidboard World Enterprises / PO Box 137 Prince Str. Stn, New York, NY 10012

PANGAEA #3 / $ 0.50
5 1/2 x 8 1/2 - copied - 30 pgs.
Don't get me wrong - I have the utmost respect for anyone with enough gumption to put out a zine, but if you're going to put all that effort into something, at least make it worth reading. Shallow interviews, bad layout, and hackneyed topics. (MB)
9 Little Spring Run / Fairport, NY 14450

PANIC BUTTON #6 / $ 2 ppd.
8 1/2 x 11 - offset - 32 pgs.
One of the most annoying things about Ben Weasel is his righteous (or is it religious) belief that he's a great writer. Truth is, Ben Weasel has a lot to say on all of one subject: Ben Weasel. And he does it well, I guess. Like here, inside, you'll get a story which lets you know he reads the newspaper, and a tribute to Pryor and Wilder. There's also a good history piece on the Chicago punk days. Mixed in there somewhere is Ben Weasel's ode to baseball and á la column-like fashion is a rip on one sleaze zine writer. But wait, there's more: A handy local guide, McGreggors RIP piece, hated jobs and a Lookout ad. So if you like/hate BW you'll like/hate this rag. Got it? (Oh, sorry for all the name dropping, but Ben gives me a bigger %...) (JX)
PO Box 62 / Prospect Hts, IL 60070

PEE #2 / $1 ppd
81/2 x 11 -copied - 22 pgs
Yep, pee as in beer piss. These folks are aching to get out from under their parents' thumbs as much as you have to pee after downing a sixer. Angry, punk and...uh...pissed! (NR)
Molly / 8 South 051 Creek Drive / Naperville, IL 60540

PESKY MEDDLING GIRLS #3 / $2
81/2 x 11 - copied - 20 pgs
Worshipping at the shrine of the once infrequent female musician, a zine has been created by Jennifur. Here you will find a great deal of information about past divas such as Nina Hagen all the way up to Bjork. Write a book, girl. You seem to have the gumption. (NR)
12147 Morrison Street / N. Hollywood, CA 91607

PHALANX #2 / .50 ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
Zine from Reno, NV that's as nice as the zine *Nice Guys Finish Last* (also reviewed this issue) from Las Vegas, NV, is mean. Reviews of demo. tapes, thoughts on DIY publishing, concerns of old architecture in downtown Reno, thoughts on mental liberation and an interview with Discipline. (JD)
2390 Tripp Dr. #9 / Reno, NV 89512

PHILTHADELPHIA / send like $2.00
8 1/2 x 11 - copied - 62 big pgs.
A compilation of Philthy area zines including *No Longer a Fanzine, Philly Zine, Feedback, Birth, Contribution, 360% Fucked,* and *Trooth Dekay*. Gosh, there's just too much stuff in here to go in depth. Content goes from straight edge to queer lib to band interviews to essays, and most of it is some damn fine readin'. Each page is done by a different zine, and the content is mixed up throughout. This is a must for anyone in the area, or anyone who plans to check out Philly. Looks like things are looking up in the city of hoagies and people named "Dawn". (MW)
Joe Gervasi / 142 Frankford Ave. / Blackwood, NJ 08012

FANZINE REVIEWS

PHOENIX ZINE #3 / $.75 ppd. or 3 stamps
5 1/2 x 8 1/2 - copied - 24 pgs.
Articles on menstruation, women's herbs, a simple historical summary of Somalia, a weird story, & other personal rants, writings, observations and political facts. Nice, but too brief. I wanted more! (KC)
PO Box 93174 / Milwaukee, WI 53203

PINTO #3 / $1 ppd.
8 1/2 x 11 - newsprint - 32 pgs.
Fine issue from some Olympian folks with good variety and interesting anecdotes. Here's some of what you get: fashion advice, roommate horror stories, dogs, a review/story from Sara, one of the best writers in punk, car livin', dirty secrets and a toilet paper caper. It's quite good, honest. (JX)
PO Box 2244 / Olympia, WA 98507

POST ADOLESCENT ANGST #1 / $2 ppd
81/2 x 11 - copied - 24 pgs
Mostly drawings (conveniently large to be used as a coloring book, a novel idea) surround some band interviews and reviews of books. The title explains it all; here we have a guy who graduated from college and can't think of what to do, so he takes thoughts and feelings and pours them into a zine. (NR)
PO Box 14172 / Portland, OR 97214

POTLUCK #1 / 2 stamps
5 1/2 x 8 1/2 - copied - 24 pgs.
Sloppy goofy zine with a focus on Cornnuts, how shitty Catholic high school is, a weird letter from a metalhead and a bunch of other writing that sometimes makes sense, sometimes doesn't. (ML)
Matt / 2600 Charter Oak / Little Rock AR 72207

POTLUCK #2 / RISK #5 - 2 stamps or trade
5 1/2 x 8 1/2 - copied - 30 pgs.
A fine split of two Arkansas personal zines, doing what zines do best: ramble. Life in Arkansas, roadkill, pressure, hypocrisy and "the dumbest people I ever met." Makes you wanna take it home and kiss it all over in the dark. (TJ)
Matt / 2600 Charter Oak / Little Rock, AR 72207

PRACTICAL ANARCHY #7 / $1 or trade
8 1/2 x 11 - copied - 28 pgs.
Resources and news for the curious anarchist. This covers most of the bases-letters, zine and book reviews, and "scene" reports from North America and beyond (Eastern/Western Europe). There are several interesting essays including a section that addresses women and anarchy (a rather lively critique of Bob Black's "Feminism as Fascism" from *The Abolition of Work* as well as a related response from him to Molly Tov. The Wisconsin Black Cross prisoner support project is great, as is this effort in general. (CC)
Chuck Munson / PO Box 173 / Madison, WI 53701-0173

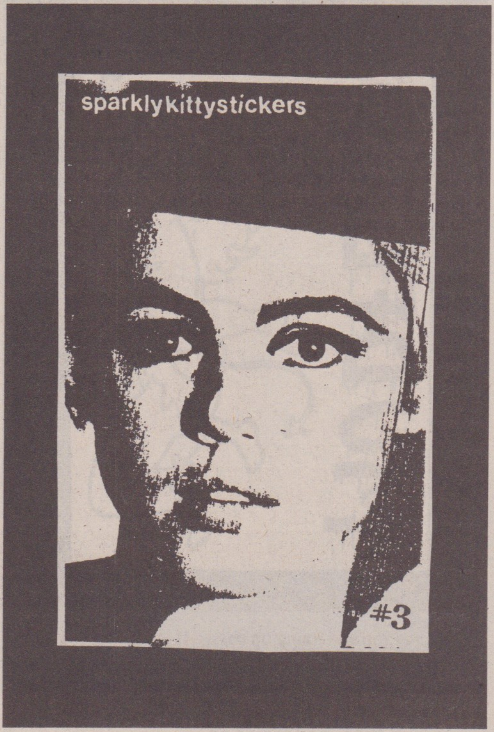
PUNCHLINE #14 / $1.75 ppd.
8 1/2 x 11 - printed - 39 pgs.
Abso-fuckin-lutely incredible. Number fourteen focuses on women's issues and is chok full of awe-inspiring stuff. An informative article on alternative abortion methods and tons of excellent political artwork. Get off yer ass and get it.
PO Box 460683 / San Francisco, CA 94146

PUNK-N-PIE #14 / $1.04 ppd.
5 1/2 - copied - 24 pgs.
Cute little zine. Interview with Sex Dogee and Delaware's less phallophobic answer to Riot Grrrl, the Knief Girls. The record reviews go without saying. (JD)
Lou Prata / 366 S. College Ave. / Newark, DE 19711

PUNK SHOCKER #4 / $2.00 ppd.
5 1/2 x 8 - copied - 32 pgs.
This issue is a benefit for AFA in London, as well as being the 'Battle Scared' issue. Martin and I were talking this morning about how many UK zines remind us of 'Raising Hell', and this is another example. Not that there's anything wrong with that - it's just weird. Long interviews with Atila the Stockbroker, Armed Relapse, and Velvet Underpants, pub and record reviews and more. Tons of reading crammed into a tiny package! (TM)
Andy c/o 8 Cross Lane / Sacriston Durham / DH7 6DD / England

RADIO RIOT #25 / 1 stamp
5 1/2 x 8 1/2 -copied - 20 pgs.
This is the special 'Bumper Issue' offering thoughts on Shelter, Riot Grrl, news, personal stuff, photos of Rancid ands a fun page. Dedicated to Andre the Giant. (MA)
WRSU / 126 College Ave / New Brunswick, NJ 08901

RANDOM THOUGHTS OF PUNKNESS #2 - $1 ppd. - 5 1/2 x 8 1/2 - copied - 38 pgs.
Punk rock has a new archetype: the kind of guy who says things like "I'm Matt and you suck" and "Fuck straightedge," but also uses e-mail and defends Spin Doctors fans. The "fuck you, I'm punk too" deal. It's kinda cool, and sure beats Crass up my ass. Mykel Board interview, Chicago scene report, etc. (TJ)
Will Dandy / Route 2, Box 438 / Leeds, AL 35094



RIPPING THRASH #8/ $3 ppd
5 1/2 x 8 1/2- copied- 39pgs
This zine has been around for 7 years! Crazy, huh?! This issue includes interviews with Decadence Within, MTA, One by One, Amen, Useful Idiot, Seein' Red, Decision Final and Block of Flats. What I liked most in this zine was that the questions asked were not only music oriented, but also about the local scenes in their prospective areas, as well as their political perspectives. That's what makes a great interview. The only problem I had was in reading one interview with an Italian zine which was too fucking small for me to even attempt to read. Overall, a good music zine- especially if you like any of the above mentioned bands. (SZ)
Steve / 25 Elms Road / Burton-On-Trent / Staffs DE15 9AQ / England

SHIT HAPPY #3 / $2.00 ppd.
8 1/2 x 11 - newsprint - 28 pgs.
The last time this zine came out Adam Bregman got a literary spanking from a couple of MRR columnists for his sentiments that "rioting is cool". This rag still has some worthwhile qualities though and while some of Bregman's political views are on the naive side they are no more so than many of the views found in *Lookout* for instance. This issue, which seems modeled after the above mentioned zine, covers Adam's bid for mayor of L.A. (he actually made it on the ballot). His descriptions of fellow candidates were quite amusing. (JD)
Adam Bregman / 11338 Joffre St. / LA, CA 90049

SIX INCH SAINT #2/ $.50 or trade
4 1/2 x 6- copied- 30 pgs
A zine full of tyrades. It's pretty sour and grim stuff. There is a story on why smoking is bullshit, one on a murdered friend, etc. There are some points against straight edge in here that are right on the money; it being righteous, and trendy, etc. good graphics and layout. And, hey, it even comes with a centerfold as to why this zine is called Six Inch Saint. If you're not in the mood to sit down and read the thoughts and ramblings of someone else, then this one won't be your cup o' java. (SZ)
Andrew / Flat 8 / 1 Tyrwhitt Rd / London SE4 1QD / UK

666 1/2 #10 / $2 ppd or exchange
8 1/2 x 5 3/4 - copied - 40 pp
Lots of band interviews, reviews and short opinions all done up in really small typeface by a guy who seems to have even less use for straightedgers than I do. All the interviews were really entertaining even though I wasn't familiar with the bands, due to the good mix of serious and "out there" questions. Pop a homebrew and enjoy. (EW)
Steve / 111 Farningham Rd / Caterham, Surrey, CR3 6LN / UK

THE SKILLS OF DEFENSIVE DRIVING #6 /$1 ppd.
8 1/2 x 14 - copied - 16 pgs.
Any zine that quotes Veblen has got to be great. And this comes pretty close. So, here's what else you get: Rants about jobs and travels, film fests, deadhead confessions and lots of rec and zine reviews. Also for your enjoyment are interviews with Spawn, Dave Thomas and Screwtape. Lots of stuff here. (JX)
PO Box 394 / 22 Central Ave. / Manly NSW 2095 / Australia

SLINGSHOT #49 / $1-2 ppd. or donation?
8 1/2 x 17 - newsprint - 16 pgs.
I haven't read this paper since I left Berkeley 3 years ago. This issue contains a speech given by Transgender Nation, articles on urban gardening, crack cocaine & LSD laws, white supremacy, etc. A decent source for local & regional underground news, however, sometimes the so-called "radical" stance & assumptions make me cringe. Rhetorical "radical" politics for "radical" college town types. How "independent" can one be, when associated with U.C. Berkeley as a student paper? (KC)
700 Eshleman Hall / Berkeley, CA 94720

SLUG & LETTUCE #30 - free or donation
11 x 17 - newsprint - 8 pgs.
Impressive NYC-based anarcho-punk review zine. This doesn't try to make you care about hardcore records, zines, etc., but it reviews and reports quite well. "If they hate it, at least they know it's there." (TJ)
PO Box 2067, Peter Stuy. Station / New York, NY 10009

SOUTHBAY DISPOSAL #3 / free + 2 stamps
5 1/2 x 8 1/2 - copied - 36 pgs.
This zine focuses on the San Jose area with photos and a scene report and lots of writing. There's a cool article on "punk metaphysics"-altering your consciousness in unique ways (and completely SXE!), opinions on feminism, and a zine review that turns into a long diatribe on the use of the word jock. Nifty. (ML)
Tim Tsuda / 1179 Matterhorn Dr. / San Jose, CA 95132

SPARKLY KITTY STICKERS #3 / $1.00 ppd
Hailing from Santa Rosa, the almighty all grrrl zine Sparkly Kitty Stickers. I bow down in worship and awe. I don't know what it is about these ultra-cute girl zines, but I've just discovered I have a big soft fuzzy place in my heart for them, especially this one! I have to admit I was properly impressed by their knowledge of Tank

Girl, Eloise, and a shitload of cool bands. What I like even more was stubborn determined streak to be yourself, like fuckin' on. I can totally relate to this and it gives me faith in us grrrls! (SB)
900 Humbolt St. / Santa Rosa, CA 95404

SPEED DEMON #3 / $3 ppd
8 x 12 - copied - 40 pgs - Italian
This homopunk zine may be inacessable for some due to it's being written in Italian. Yes, there are queers in Italy and they go through the same problems those in the US do, as illustrated by articles about gay punk musicians. There's also interviews and pictures galore. (NR)
PO Box 44 A / A - P.ZZA San Babila / 4 D - 20122, Milano / Italy

SPLEEN #2 / $2
8 1/2 x 11 - offset - 44 pgs.
Slick "indie pop" zine. Mostly reviews and interviews with bands like Supreme Dicks, Versus, Purple Ivy Shadows. I wish I could say the reviews of Airling Sex Films was this zine's saving grace, but instead I wonder if people don't have something better to spend their money on. (ML)
John King / 25 Duncan Ave. / Jersey City, NJ 07304

SPOKEN WORDS FROM UNSPOKEN SOURCES #1/ $1.00 ppd
5 1/2 x 8 1/2-copied-10 pgs.
Three Canadian band interviews; Sparkmaker, Basketcase & Lumpin Proletariat. If you're into the aforementioned bands then it might be worth your dollar, but then again, maybe not. I personally found the interviews to be outdated and somewhat typical; and the page of what is referred to as local news, really amounts to, "who said what". Gossip all the way from Canada. (JW)
Box 83, St. James Place / 673 Upper St. James St ./ Hamilton, Ont./ L9C 5R9 / Canada

STUGGLEBUSCUIT #1 / can't find the price (#@!!)... (stamps?)
5 1/2 x 8 - copied - 20 pgs.
Little punk zine from Canada that has spunk. My personal favorite is the article titled: Real Punx Pack Heat. Damn Straight!! Interview with Lumpin Proletariat which is quite good, and although this doesn't sound very appealing...a recipe for dandelion homemade wine (umm, ummm). Various bits on class war and anarchism throughout. (SB)
Scott Douthwright / RR#! Moncton / New Brunswick E1C 8J5 / Canada

TAKE A DAY #1 / $1
81/2 x 51/2 - 52 pgs
Small town angst moves to the big city, but pays homage to it's roots. Editor Paul relives the punk beginnings in Benicia, CA and fills us in on what's up today, there and in San Francisco where he held a downtown job. Hey, punks, this could be your life. (NR)
PO Box 190054 / San Francisco, CA 94119

TASTE OF LATEX #9 / $5.95
81/2 x 11 - printed - 48 pgs
I read this a million times trying to like it, but I just don't. Maybe its the you've-got-to-have-it consumerism (including their new 900 number). Maybe it's the limp dick, canned, unerotic pictorials that remind me more of Playboy than real perversion. Maybe its the glossy, mainstream look (total yawn). Maybe its the painfully stupid fiction. Maybe its the meathead muscleboy that we're all supposed to drool over (Yuck!) Not worth 6 bux. (DS)
PO Box 460122 / SF, CA 94146

TATTERFROCK #4 / .50¢ ppd
6 x 5 - copied - 28 pgs
A cool small zine that will appeal to kids in the know. Stuff on homophobia, rubber cement, the band Spork, plus tales of traveling. The zine lacks any real bite. (HH)
PO Box 593 / Grand Haven, MI 49417

TEEN FAG #1 / $2 ppd.
7 x 8 1/2 - copied - 32 pgs.
This is strange - for a zine so provocatively titled, it isn't very "teen" or "fag". I mean, I guess it is a queer zine, but I think the creator of this is trying to poke fun at the way zines get pigeonholed for their sexuality. Inside you'll find a really great interview with queer cartoonist Roberta Gregory, a transcript of a GG Allin appearance on a talk show, and an opinion piece on the state of queer politics. Seems fairly new and ambiguous - it'll be interesting to see where this goes. (MW)
Gordon Ornelas / PO Box 20204 / Seattle, WA 98102

TOUCHDOWN #2/ $1 ppd
8 1/2 x 11- copied- 20pgs
Uh, it *might* help if some of these pages were printed right!! This could be a fairly good effort, but a lot more attention needs to be paid to the details like spelling, punctuation and lining up pages. If you are going to ask people money for your zine, you need to make sure you are not ripping them off by putting out shit. Interviews with Mouthpiece and Dismay. Wait for further issues...(SZ)
30L Channing Dr / Manchester, CT 06040

UGLY THINGS - #12/ $4.50
8 1/2 x 11 / - offset - 64 pgs.
If you're into stuff like the Misfits, or trash culture then you should check this zine out. However I'm not big on either thing, so this didn't hold my interest. Also lot's of other interviews, articles, and reviews. All in all for that genre this is a very nice zine, pricey, but cool. (LD)
405 W. Washington St. #237 / San Diego, CA 92103

VERA KRANT #13 / $2.00 ppd
6 x 5 - offset - 32 pgs - Dutch
One of the best Euro-zines, This one from Holland will keep any reader hip to who's who, and what's what. There is an interview with Afgan Whigs, a large color photo of Shonen Knife with info on the band, plenty of reviews, gig dates, and an analysis of the Bulls/ Suns play-off games. (HH)
JC Vera / Oosterstraat 44 / 9711 NV Groningen / Holland

VERA KRANT #14 / $1 ppd (my guess)
8 1/2 x 5 1/2 - copied (some color) - Dutch - 32 pgs
Visually appealing with good layout and use of color. The frustrating thing about the Dutch language for English speakers is that we can *almost* understand enough to get the general idea, but not quite. Lots of film reviews, gig reviews, record reviews, and even a section updating the Dutch folks on the American baseball standings! Looks really cool. (EW)
JC Vera / Oosterstraat 44 / 9711 NV Groningen / Holland

WHAT'S THAT NOISE # 3 / no price given
51/2 x 81/2 - copied - 95 pgs
This is a nice package. Basic punk rock zine with all the usual ingredients. But it seems sincere, and the interviews are actually interesting to read (Intolerance, Nailbomb, Mind over Matter, MTA and more). Comes with a cassette comp. featuring the bands in the zine.(DS)
Alain Herszaft / Av V. Olivier 10A - Bte 67 / 1070 Bruxelles / Belgium

WOOZY #3 / $4.00 ppd
8 x 11 - offset - 52 pgs
Another totally cool off-beat zine, and it's almost completely hand written, awesome. It has interviews with Crank, Superchunk, Danger Sharks, plus reviews, comics, some ads, and lots of neat photos. You'll learn something real about Down Under here. (HH)
POB 4434 / Melborne University / Parkville 3052 / Victoria, Australia

WORKING CLASS HERO #5/ $3 ppd
8 1/2 x 11- offset- 54pgs
This is one of the more interesting things that has passed through my hands recently. This is a bizarre blend of UFO sightings and investigators; conspiracies with an old army buddy of Lee Harvey Oswald; stories of mind control tactics of the New World Order, and I'm sure you get the idea. This is really well written. So well written that I found myself actually saying, 'Hey, you never know!!'. Pick it up and check it out, it's fascinating! (SZ)
418 Penninsula Dr / Erie, PA 16505

YAHTZEEN #4 / $1.25 ppd
8 1/2 x 11 - xerox - 20 pgs
The Yahtzeen experience in two words: Tiny Print. OK, no tinier than this... Lots of opinions on the State of Punk in general and in Fargo, ND in particular. Fiction, poetry, Nancy Sinatra, and lots of record reviews. Many thought-provoking words per monetary unit. (EW)
PO Box 2275 / Fargo ND 58108

ZEXY LLAMA #3 - $1 + 2 stamps
8 1/2 x 11 - copied - 30 pgs.
Great cover of an old guy and a reindeer. Interesting stuff about trees and horror movies. Interview with Heatmiser, but I'm biased against band interviews. Worth the paper. (TJ)
Alaric Dirmeyer / N13619 Regal Court / Mead, WA 99021

MORE LISTINGS

ALTERNATOR #1 / $1.00 ppd.
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Nic Rose / 78 Pleaseant St. Apt. A / Cambridge, MA 02139

CAUGHT DEAD IN LEATHER #1 / 2 I.R.C.'s
Reviews, reviews, reviews.
Al Slammer / 112 Folly Park / Clapham / Beds MK4 6AF / England

CAUGHT DEAD IN LEATHER #2 / 2 I.R.C.'s
Reviews of zines, books and musical substance.
Al Slammer / 112 Folly Park / Clapham / Beds MK4 6AF / England

CLASSIFIEDS

CHRISTIAN MARCLAY. Seeking recordings, info, address, etc. of this experimental musician. Also looking for Locus Solos. Write to: Tommy Birds ChEit4 500-A Buffalo St., Farmville, VA 23901.

DO YOU ENJOY MUSIC? If so, promptly order the Deformed Conscience/Scourge split 7", for $3 ppd US, or $5 ppd world (cash or MO to Mike Edwards) from Spoonfed Records, PO Box 10221, Scottsdale, AZ 85271.

7"S FOR SALE: Spirit of Solitude comp / Mindwar - Evolve split / Enrage / Attack and Decay / Hellbender / Minority / Burning Ambitions / Gecko / 2 Line Filler / Finger Print (France) / Fobia Estatal (Puerto Rico) / Foreword (Spain) / Scarecrow Carried Brain cd (Japan $5/6 ppd) 7"s-$3 ppd N. America $4 ppd world. List alternatives!! Me First Records - 2 Bloor St. W. Ste. 100 / Box 477 / Toronto, Ont / M4W 3E2 / Canada.

VISIT IRELAND IN OCTOBER! We are 2 brothers (22/24) from Germany who needs some place to be. Please write!!! We are into punk-hardcore and football. Write to Stefan Föcker, Dr. Metzger Straße 7, 46325 Borken Germany.

VALDOSTA, GA: Schooling this fall, what's it like down there? I'm a 23 yr old male from (urgh!) Athens, GA who likes punk rock, early eighties, sci-fi, horror, Sandman, Hellblazer, motocross, cemetaries, and more. Former member of Vomit Thrower may be interested in playing guitar in a band. Definitely interested in hearing from Valdosta residents past, present, and future. Call 706-549-3332, or write me, Michael, at 174 Sunny Hills Drive, Athens, GA 30601.

PLEASE WRITE TO ME! I need it somehow! I'm a 22 years old male person from Germany. I'm into punk, hardcore, ska and some more! Me and my brother want to visit Ireland in October if you like, help us! Write to Stefan Föcker, Dr. Metzger Straße 7, 46325 Borken Germany.

ATLANTA GEORGIA PUNX - 16 year old rhythm guitarist seeks hardcore band, ore people wanting to start one. Influences = 7 Seconds, Act of Faith, Judge, Screeching Weasel... Contact me at (404) 551-0040.

BUY MY DOCS. Fairly new electric blue three holed shoes in a men's size 6. Selling at best offer. so give me your best price and I'll get back to you if I like it. Danielle, 818 Nicholas Ct., Manitowac, WI 54220.

FOR ALL KINDS of "weird shit" (no junk) send me stamps, $, stickers, tapes, postcards, photos, exciting literature, etc. For excruciatingly dull conversation, call (503)687-9461. If you have Oran Juice Jones records, please write. Antennae Building, 1862B Kincaid 97403-1358.

MY NAME'S MIKE and I am starting a 'zine and comix mailorder/distribution catalog called Screaming Eye and I would like to sell and distribute your zine, newsletter, comix and books throughout the midwest and beyond. If interested send a sample copy and price per dozen to Screaming Eye c/o Mike Martin, 1428 N. Benton, Apt. 2, Springfield, MO 65802.

LE EROTICA We buy and sell female written used books of erotica esp. for women. For free catalog or to sell, write to Le Erotica, P.O. Box 621, Maynard, MA 01754-0621.

WE BUY AND SELL used punk-post punk records of female artist or female bands - X-Ray Spex, Penetration, Red Ants. For a free catalog or to sell, write to: Female Fatale Records, P.O. Box 621, Maynard, MA 01754-0621.

QUEER SEEKS FINANCIALLY secure homosexual to live and play with. Prospect will share 50/50, fixating on the experimentation and production of sophisticated compositions (music, art, video, etc.) culminating in an exciting and successful fag future. David, Box 2182, Montclair, CA 91763.

TEXAS RECORDS FOR SALE/trade. Huns, Nervebreakers, Hates, NCM, Big Boys, Cherubs, Wet, Butthole Surfers, Vomit Pigs, Cringe, etc.... SASE to: Axis, Box 33033, Austin, TX 78764-0033. (512) 445-6423.

"WHAT'S THAT NOISE?" 'zine, 3rd issue finally out! Written in so-called English language. Interviews with 15 HC/punk bands from all over the world. Tones of reviews, photos, artwork and more. Sold together with a tape (40' of music!) including songs by the bands interviewed in the 'zine. Get it for only $4 (Europe) or $5 (overseas). W.T.N., Av. V. Olivier 10A, Box 67, 1070 Brussels, Belgium.

RESCUE 917 is a show about heros. Airs Wednesdays 11pm-1am on KTSB UT student radio. Featuring the newest in Hardcore, Pop-Punk, Noise, Punk and more! Mail your record to: Rescue 917 c/o KTSB, P.O. Box D, Austin, TX 78713-7209.

GOMEZ new debut four song 7" out now. A touch of Star Trek, a dash of KISS, and a lot of food make this Power-Pop-Punk at its finest. $3 ppd. Little Deputy Records, P.O. Box 7066, Austin, TX 78713-7066. Watch for the review. Help Gomez tour your town in August. (512) 467-6135 or (512) 480-9526. Thanks.

xIRONSIDEx 7" out very soon! Brutal, powerful, SE kinda hc outa the U.K.! Will make your neighbors commit suicide... ironside shirts available $10 Eur / $12 World; Distros get in touch, mailorder list for $1 / PMA Records.

xREVEALx 7" OUT: So start ordering this piece of colored wax, it will suck the blood out of your veins!!! Shirts/Longlseeves 10/12$. Hey Troll, stop drinking that crap, get str8!! PMA Records.

PMA DISTRO WANTS: All kinds of SE/posi stuff to make our list larger, send in your zines, shirts, records, cs/cd's whatever;...we can trade! PMA c/o Jan Vandekerckhove, P.O. Box 122, 8800 Roeselare, Belgium. Call 32-51-240154.

STAR WARS / KISS DOLLS wanted. Have StarWars stuff up to trade, release shirt wanted. Freewill demo's orig, old new age / wishingwell tank-tops wanted, have lot's of SE shirts and records up to trade. Hans-J. Demeesterstr 33 8800 Roeselare Belgium.

GATORADE UNDERTOW SHIRT: wanted urgent, wanna pay or trade, black/white pic's wanted of SE tattoos to put in next issue of PPP zine. Hans-J. Demeesterstr 33 8800 Roeselare Belgium. Call: PMA number!

FOR SALE/TRADE: A.Y.S., Conflict, Crass, Blitz, Red Alert, Necros, Meatmen, Misfits, Oppressed, Exploited, Zoundz, Anthrax, Icons of Filth, etc. etc. Andew Burton, 2 Barrow Close, Chruchill, Bristol, Avon, B519 5ND, England.

THE DAMNED, "promo poster" for 1st 7". New Rose/ Help. Original line up. $10 ppd. tubed. Screwdriver, poster promo for "All Screwed Up" LP. $10 ppd. tubed. Unnatural Axe, 7", Tonight We Fight/ Three Cord Rock. $10 ppd. Cash or money orders only to D.G., PO Box 46881, Mt. Clemens, MI 48046. Inquiries SASE.

HEY FOLKS! Do you love french fries, champagne and all these sweet french delicatessen? So, here comes especially for they enjoyment of the lovers of the tasty french products...The Finger Print 7" EP. 4 songs that will make you smile and dance. Send $5 ppd. to Stonehenge Records c/o Christophe Mora, 21 rue des Brosses, 78200 Magnaville, France. Coming next from the land of berets and breadsticks, the Undone 7" EP...Do it Yourself...

LOTS OF PUNK SHIT for trade - esp. Italian and Japanese. Send wants. Will trade for select punk goodies (Apostles E13, Jim Jones Kool-Aide Kids, Zyklome A) and industrial: Muslimgazze, Rare Ptv, Zoskia, Crisis, Haflerz, etc. Tyler, 12650 Hearst Rd., Willits, CA 95490.

JAPANESE & ITALIAN goodies and more for trade. Want any original process Ephemera (and De Grinston). Also any odd Manson books and any Dan Manix - Hellfire Club andThe Beast (Crowley) esp. Tyler, 12650 Hearst Rd., Willits, CA 95490.

RED HOT SALSA tastes marvelous with tortilla chips while you listen to the new Dipole Moment 7". Send $3 ppd. to Father Time at 4500 Roslyn Dr., Downers Grove, IL 60515. Make all checks and such payable to Steven Cooling. Remember: Dipole Moment - Record - Good - Listen - Salsa - Smile. Also, feel free to write to me if you're really bored or exciting.

WANTED: EVERYTHING from G.B.H.! Original and bootleg albums; books; posters; pictures; videos (pal system); etc... If you have anything to trade or sell, please write to: Jeronimo/rua: Fernao Vaz Dourado/95-1° andar/4100 Porto/ Portugal P.S. - Thanx a lot...

FOR SALE/TRADE: Blind Approach "New Age" 7", Youth Defense League 7", Vision 7"s, World's Collide (green vinyl) 7", Cult Heroes 7". B.O. or trade. Moo Cow, 38 Larch Circle, Belmont, MA 02178.

CULT OF THE DEAD COW drops the coolest t-shirts in the world ever. No shit. All original full-color designs to freak your brain and make you go "ZOW!". $1 for catalog: cDc communications, PO Box 53011, Lubbock, TX 79453.

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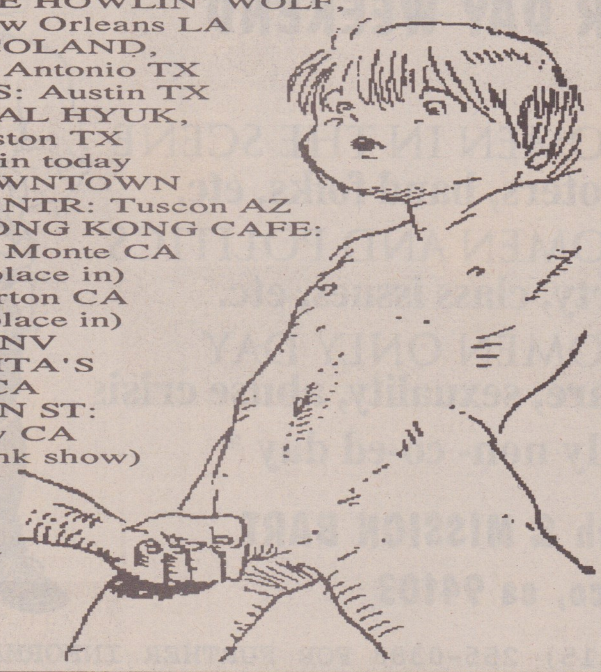
(subject to last minute changes & fuck-ups)

FRI AUG 20:GUMBY's Huntington WV
SAT AUG 21:THE REV Baltimore MD
SUN AUG 22:THE KINGS HEAD, Norfolk VA
MON AUG 23:THE SOMBER REPTILE, Atlanta GA
TUE AUG 24: (someplace in) Gulfport Mississippi
WED AUG 25: THE HOWLIN' WOLF, New Orleans LA
THU AUG 26: TACOLAND, San Antonio TX
FRI AUG 27: EMOS: Austin TX
SAT AUG 28: CATAL HYUK, Houston TX
SUN AUG 29: Nothin today
MON AUG 30: DOWNTOWN PERFORMANCE CNTR: Tuscon AZ
TUE AUG 31: HONG KONG CAFE: El Monte CA
WED SEP 1: (somplace in) Fullerton CA
THU SEP 2: (someplace in) Reno NV
FRI SEP 3: JUANITA'S Chico CA
SAT SEP 4:GILMAN ST: Berkeley CA (The punk show)
SUN SEP 5: GILMAN ST: Berkeley CA (The spoken word & experimental show)



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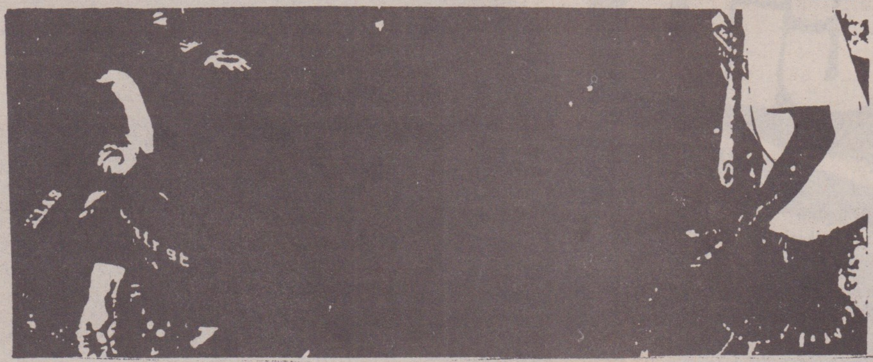
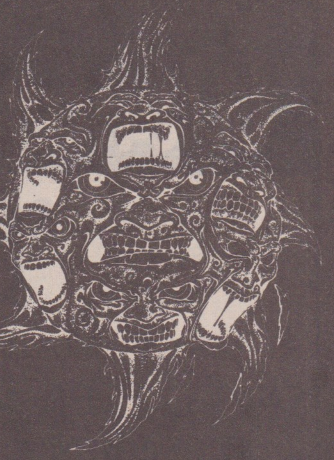


ITCHING, BURNING, IRRITATION 7"

STILL: SINKER debut 7"
ALSO: YAH MOS - "Right On" 7"
OCTOBER: POT VALIANT 7" (really)
NOVEMBER: ELEGY debut 7" (repressing)
DECEMBER: PIVOT/BUREAU OF THE GLORIOUS split 7"
SUNNEY SINDICUT: 5127 Alrene Ct. Carmichael, CA 95608

Thanks to everyone who helped out on the Sinker tour.
Sinker broke up. (Who would have guessed). Exhale did too.
This means the current pressing of these two 7"s will be the last.

$3PPD (US) $5 PPD (world)



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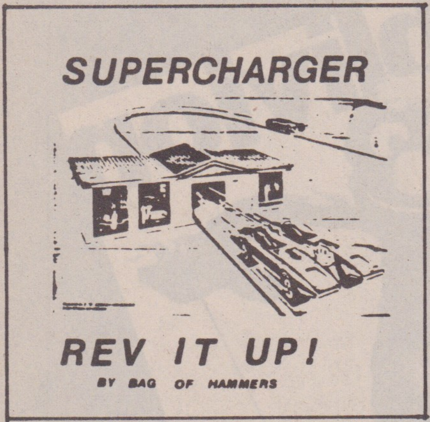

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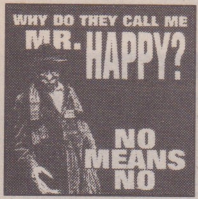

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Photo courtesy Paul Ledney/Havohej

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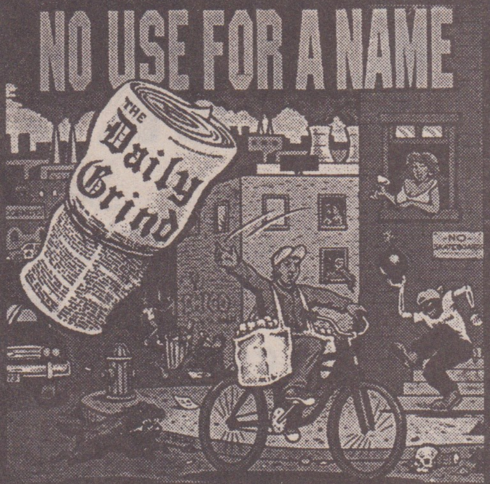

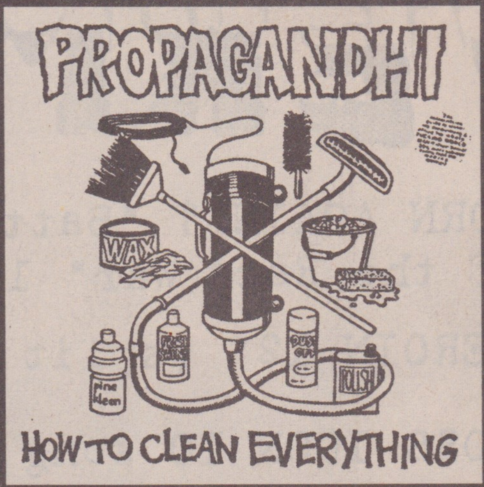

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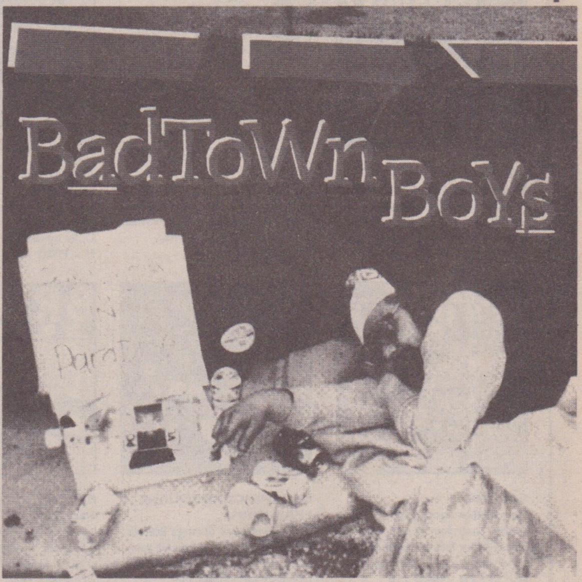

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CLASSIFIEDS

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CHIBA DOWA'S new 7" single on red vinyl. Dumpster Rock at its finest!! Send $3.50 ppd. to Roughshod Records c/o A. Jarvis, P.O. Box 53, Bloomington, IN 47402.

SUPERCHARGE YOUR MIND! Legal (if you're legal), powerful, portable, available now. Details by mail. Pledge your allegiance to the Altered States of America, Box 38114-223, Houston, TX 77238. Experience the Revolution!

SPK NEEDED FOR BOOK: interviews, statements, discographies, names and addresses of current/former members, original SPK literature (any language), etc. All contributors responded to, credited if used. Will buy/trade. Trevor Blake, Box 2321, Portland, OR 97208-2321, (503) 233-0431

MYOPIC DWARF FANZINE #4- The latest firmly throbbing issue features Captain Sensible, NoMeansNo, Herb Garden, Thrilled Skinny, Cowboy Killersand the Abs- 40 x 74 pages for only $2-50 postpaid from: Darren Watkins, 93 Hawkfield Road, Whitchurch Park, Bristol, B513 OBH, UK.

THE GUILT "By My Own Device" new 7" record of punk-pop grunge featuring "Too Much To Say" and the title cut. Only $ 2.00 ppd. to B. Hibbert, 240 Winona Ave., Wash-ing-ton PA 15301

CREATIVE MELANCHOLY musician of brutal industrial funk, seeks subnormals in Seattle area for interaction. I'm gay w/black hair, brown skin and brown eyes with average looks and build; interested in just about anything, especially culture art and philosophy. New to area, would love to hear from anyone. "C.S.", 1300 S. Puget Dr. Box 130, Renton, WA 98055

NOISEVILLE RECESSION BUSTER! We want you to check out our goods - Cheap! 3 - 7" singles for $5! Choose: Swill, A/Tribe, Thing, Meathooks, DWG, Bench, Inside Out, OGF, others. List Alternates. Overseas, 3 for £5 or ¥1000. Postpaid! Want a new catalog? Send a buck or 3 IRCs. Send cash. Noiseville, P.O. Box 124(M), Yonkers, NY 10710.

S.M.D. 9 SONG 7" Southern California hardcore $3 ppd. Money order or cash only to: Maury Vasquez, 8807 Arma St., Pico Rivera, Ca 90660

RARE RECORD SALE: punk collection. All original. All super condition. Radio DJ with material from the late 70's to present. 10th list is now out. 11th list is in the works. I still have hundreds I haven't even sorted through. Send SASE for my list (with your requests). Send to: I Wanna, PO Box 166, Dept. MRR, Write Bro. Sta., Dayton, OH 45409.

INDUSTRIAL/NOISE—WANTED, vinyl needed from the following bands: Whitehouse, MB, SPK, Sutcliffe Jugend, NWW, TG...Will trade or buy. Send sale/trade lists as well as want lists. Michael C. 428 Broderick Street, San Francisco, CA 94117. (415) 775-9479.

RECORD COLLECTION for sale. Tons of cool shit! Rollins, U.K. Subs, Misfits, Bad Brains first single and tons more. Send SASE to: P.O. Box 210625, San Francisco, CA 94121.

BUY MY PUNK ROCK... Necros "I.Q." 7" $60, "Conquest" 7" $40; Germs "Lion's Share" 12" $50, "Rock and Rule" 12" $30; "Forming" 7" $10; Someone Got Their Head Kicked In (red wax), $30; Go-Go's 2x7" boot $15...all mint condition. Videos too! Misfits '82; Descendanta '87; Devo '88; DK '78 to '81; Decline; Another State; Go-Go's '83 and TV stuff; Blondie '79. All videos on HG tapes for $20 cheap. All shits postpaid in US, money orders only. Huck Keys, PO Box 592, Greenwhich, CT 06836.

LONG-HAIRED MALE PUNK college student into Bad Religion, DOA, J Church, Cramps, Misfits, etc..., poetry, wearing black, anything unusual. Seeking friendship with Western New York area female punks. Send a photo if you want and I'll send you one. Anyone else who wants to write, feel free. Bill / 1131 Howard Rd. / Rochester, NY / 14624

CHEAP PUNK RECORDS!!! Everything must go! All vinyl, videos, fanzines, tapes, etc. 7" start at 2 bucks, 12" start at 3!!! Rare video and audio tapes too! Don't wait, call or write for free 3-page list to: Eric / 4238 Whitsett #101 / Studio City, CA 91604 / Ph. (818) 509-9012

CHEAP FUCKIN STICKERS!!! Antischism, Apocalypse, Conflict, Cinfrontation, Crass, Disrupt, Doom, E.N.T., Filth, Final Conflict, Iconoclast, Jack Acid, Spitboy, 2000 DS, more. 25¢ each plus a stamp for first 6 and each additional 10. Pat Mathis / 4621 Old Louisville Rd. / Savannah, GA 31408, Sorry Phil, no Slayer.

I NEED YOUR MAIL! Looking to correspond with all female punks, skins, goths. Write me, let me know all your wants, needs, and your most inner sexual desires. Promise to answer all. I'm into all artwork, poems, and photos. Be creative. Music likes Crass, GG Allen, OP Ivy, Babes In Toyland etc... Now get off your ass and write! : Lurch / 112 N.E. 57th / Portland, OR 97213.

SHAMROCK SHAKES, a great mid-west band, are you out there? contact me, play Chicago! Also I write for a Chicago Magazine along with other publications, so send me things to review and promote. Let's all unite! pen pals welcomed. Send me nude pics of Joey Vindictive. Brian (Bollweevils & Oblivion) / 442 Hyde Park Ave. / Hillside, IL 60162

THANK YOU! Fans of Bad Production Records; Clayface and M.Y. Nation Records; Dirt Don't Hurt and Moonshine Records; Scapegrace and Framework Records; Loveggutter; Haunted Reason; and Small Dog Frenzy for their submissions to the Club Grotesque radio show. Send your submissions to PO Box 52023, N. Vancouver, BC V7J 3T2. Watch for the Club Grotesque compilation CD (18 Vancouver bands) very soon!

HOLLAND PUNK FOR TRADE: Ivy Green-7", Tits-7", Panic LP, Subway-7", Studs-7", zmiv-7", Vopo's-LP, Speedtwins-LP, Kids-both 7" (Bel), Subhumans-(Can) Firing Squad-7" and lots more. Wants; Vains-7", Eat-both 7", Detention-7", Hot Nasties-7", Fits (Can)-7", Unnaturalaxe-both 7". Send want/ trade list to: Rob Huyningen, Parallelweg 64, 6991 Awrheden, Holland.

AUCTION - 7"s Go to the highest bid: Unit Pride (test press of S/F release), Judge 7" (1st press on Schism), NFAA 7" (1st press), Hard Stance 7" (Blue vinyl), Turning Point 7" (1st press), Shelter "No Comp." (1st press), Breakaway 7" (1st press), Wind of Change "Pain" 7". I also have limited copies of the 3 Stepforward releases: Last Option 7", Wind of Change 7" and Unit Pride 7". These go for $15 a piece. Call to bid or reserve: Eric Astor, (814)867-7658, PO Box 1105, State College, PA 16804-1105.

FAMOUS Hardcore of Punkland zines #3 Psycho, #4 Negative Approach, #5 Sons of Ishmael, #6 Impulse Manslaughter, #7 Agnostic Front. $1 each ppd. Outside US/Canada add $2 airmail. Craig Hill, POB 987, San Carlos, CA 94070. Cash only.

SHOWS! Bookings now available in Chicago. Send tapes and promo to Marcie at Troglodtye Music, Ltd. PO Box 608044, Chicago, IL 60660.

IS THERE ANYONE like me? I'm a 25 Yr. old, old schoolpunk rocker, diagnosed with Epstein Barr Chronic Fatigue Syndrome. I can't work and can hardly go out. Would like to hear from people who suffer from this illness, or friends of etc. opinions, advice anything so I don't feel so fucked up and alone. Peace, Sarah, 521 Springfield St., Victoria, BC, V9A 3Y6, Canada.

STALAG 13 is what I need. Looking for any of their stuff. Will buy, trade, or accept it for free. Paul Lampinwen, 16608 Houghton Dr., Livonia, MI 48154. (313)953-0109.

LA COSTRA #6 Out now. 46 pages filled with lots of reviews, articles, big interviews with Citizen Fish, F.Y.P., 108, J. Church, No Comment and Rythmn Collision (again). Bilingual. First 60 orders will receive a free Vital Music flexi. Send $2.75 in US to: Presa #49; Col. San Jeronimo; CP 10200 Mexico D.F. (Anyone who can help me get Dana Lynn stuff, please write).

IF DAVID KERESCH is the son of god, then you gotta have one of these cool "Jesus Christ is a Cop Killer" bumper stickers. Or have you own message put on a 4x15 bumper-sticker. Only $2 or 3 for $5. Send to: Adam Gregory, PO Box 56689, Riverside, CA 92517-1587.

CHANGE YOUR UNDERWEAR, not your mind! Framed, forgotten, lonely, locked-up @narchist punx wants your ink disease! Miss the streets insanely and straight-jacketed for licking the pavement! I love all underground, HC, gothic, poetry, and other various mind noise, especially yours! Fuck it! Just write me (or bite me!) All answered! Jeff Arnold, D-19395-DH 03, Box 107, tehachapi, CA 93581.

RECORDS FOR SALE: Blitz - Never Surrender 7" $20, Blitz - Warriors 7" $20, Heresy - Whose Generation 7" $15, Go - Why Suffer 7" $6, Outburst - Miles To Go 7" $20, V/A - Albany Style HC 7" $20, Warzone - Lover East Side Crew 7" $35, YDI - Black Dust LP $20, Turning Point - 1st 7" $35, Poison Idea - Filth Kick 7" $25, Fear - Live From NYC 7" $10 plus many more. Write to: Peter Kamarinos, PO Box 2175, Lynn, MA 01903.

CLASSIFIEDS

7"S AND 12"S FOR TRADE (originals) Your list gets mine; Negative Approach, Breakaway, Reflex From Pain, Blitz, Underdog, Justice League, Minutemen "Spiel", Heresy flexi, Discharge, Brotherhood, Crass, Gang Green, Warzone, Fartz, Infest "Slave" (gold), Token Entry "Streets". Jase Step One, 37 College Road, Oldham, OL84HU, UK. XXX-LSC on the rise, spreading the socialist reality in 93XXX.

KARAOKE MEL, Adam, Ted and Chris Snak Fud from Boston! A real big thanks for putting up (with) Jase SO and Lloyd on our Global Search for Colt Turkey Tour May 1993 - you guys fuckin' rule! Love Jase and Lloyd. XXX.

AUCTION: The Clay - "The Middle East" 7", Varukers - "Victim" EP and 1st EP, Civil Dissent - "First Blood" EP, Anti System - "Realm EP", Gasmask - 1st EP, Septic Death - "Somewhere" 7", Infest/PHC - flexi, Lärm - "Dumb" EP, Coward - "Voice" flexi, Neos - "Hassibah" EP, Discharge - "Fight Back" EP + "Never Again" EP, Disorder 7"s. Write to: P. Hämäläinen, Tammiharju 2 B 19, 55800 Imatra, Finland.

RARE PUNK VINYL Over 300 LP's, 7 inches. Individually or entire collection for $2500. Playhouse Mailorder, PO Box 166, Eugene, OR 97440

BI/QUEER WM shy moody modern primitive pagan shaman poet tattooed writer woodworker musician sex magician sci-fi/fantasy nut into music books creativity lust tribal drumming rituals Crash Worship camping Pleasure Hakim Bey Topy Celtic Faery lore howling at the moon unity of body and spirit gardening exploring people intimacy bodies souls hearts. Gabriel, 750 La Playa, #716, SF, CA 94121

LOOKING FOR: T.P. 7", NYC Together, Breakdown 7", Uppercut LP, NFAA 7" + LP, Madball 1st 7", C.OS. 1st 7", S.O.I.A. 1st 7", Shudder to Think 1st 7", Walk Proud 1st 7", Infest 1st 7" + LP, Straight Ahead 12", Token Entry 7" + 1st LP, Underdog LP, Awake 7", Marcus Hoffmann, Lodaweg 23, 8670 Hof, Germany

LOOKING FOR: Where the W.T.A. LP, Look at all the...LP, Generation of Hope 7", Upfront LP, Forever 7", Alone in a C. 7", Trip 6 7", Krakdown 7", Absolution 7", Straight Youth 7", 4 Walls Fall 1st 7", Warzone 1st Lp, SFA 7", Marcus Hoffmann, Lodaweg 23, 8670 Hof, Germany

HELLO! I'M DOING A fanzine called "Underground Resistance" out August/September 93. Who will/can send me records, photos etc. Everything will be used/reviewed. Also can everybody write me if you have any rare records, if you look for someone to communicate or have somehting to say! Marcus Hoffmann, Lodaweg 23, 8670 Hof, Germany

GRISWALD'S ALMANAC out now. Features on the Melvins, Sam Raimi, and plenty of lowbrow humor. The cost is a buck, but I'm willing to trade with other zines. Write to: Mase, 609 8th St., Hermosa Beach, CA 90254 Send zines, demos, letters, or whatever else that can be mailed. You have my gratitude.

U.K. PUNK FOR SALE/trade. Abrasive Wheels 7", Chaos U.K. 7", Crass 7's & 1st 12" (orig.), Cult Maniax 7's, Cyanide LP, Epileptics 7's, Flux of Pink Indians 7's &LP's, Insane 7's, Newtown Neurotics 7's, Mau Maus 7", Rudimentary Peni -farce 7". Riot Squad 7's, Subhumans 7's & tons more... Write for big list US Punk/hc, European punk/hc, golden oi! oldies too, Sven Wischmann, BrauBpark 14, 20537 Hamburg, Germany. Please send 2 IRC's for reply or your list gets mine, thanks.

US PUNK/HC FOR SALE/trade. Crucifix s/t 12" (univers.), Effigies - Machine 12", F.U.'s - Kill for Christ 12", Necros - Conquest LP (T&G), Nip Drivers - Destroy Whitey 12", Side by Side 7", Really Red - New Strings..7", Social Distortion - 1945 7" (orig.), V/A Rotten to the Core vol. 1& tons more... Write for big list UK punk/oi!, European punk/hc tool Sven Wischmann, BrauBpark 14, 20537 Hamburg, Germany. Please send 2 IRC's for reply or your list gets mine, thanks.

OI! FOR SALE/TRADE. Blitz - all 7's & 1st LP (No Future), Cocksparrer - Shock Troops LP (Razor), 4-Skins - The Good, the Bad LP (Secret) & 7's, Violators - 7's & 12" (No Future). Last Resort - Skinhead Anthems LP (orig. in red & black! vinyl), Red Alert 7's & We've got the power LP (No Future), & tons more... ska stuff too. Write for big list UK punk, US punk/hc too. Sven Wischmann, BrauBpark 14, 20537 Hamburg, Germany. Please send 2 IRC's for reply or your list gets mine, thanks.

HI, I'M MOVING to Paris (FR) around late Aug./early Sep. '93. Need people to show me around, hang out, etc. Vegetarian, straight edge, but would like to hear from anyone anywhere. Play guitar & bass, loves Gorilla Biscuits, Fugazi, Skeletones, Op Ivy, & Endpoint. Please write. Thanks! Bob DeGross, 605 Sapphire St., Redondo Beach, CA 90277.

WANTED: JUDGE 7" (Schism), Y.O.T. Can't close 7" (Schism), V/A-X Marks The Spot 7" (Smorgasbord), Warzone-Don't Forget LP, Project X (American boot), Confront-Back With A Vengeance 7". I will pay for the things. Tim Lukas, Th.-Storm-Str. 18, 59302 Oelde 1, Germany.

ZERO POINTS #6.8. 36 pages. $1 dollar, no money orders. Not poetry. More art, photos, un-pc writings, collaborations, obnoxious mushiness, cuteness, two toed guy. Send a letter.kiss for bonus affection. 502 Stovall St. SE, Atlanta, GA 30316-1518. #5 1/2 also avail.

I WANT PHOTOS! I'm not going to pretend to be some 'artist working on my next project,' I just want your pictures. Photos of you, your friends, food, the ground, I don't care, you can even send me shit cut out of magazines. (Although I'd prefer photos). Send stuff to: DE, PO Box 6004, Wausau, WI, 54402-6004.

BANDS - Do you want airplay? College station needs Rock'n'Roll that is not from the major labels. Will get time on WSBU FM - St. Boneventure University. Send demos, 7" etc. to: PO Box O St. Boneventure, NY 14778. Don't let David Geffen dictate what is Alternative. Thanks and peace.

EXPOSE THE FUKRS. If you have info on bands, clubs, distros, etc. that seem to be dicking around (profit mongers) send your full story: Punkwatch, 502 Stovall St. SE, Atlanta, GA 30316. High risk punks.

PSYCHEDELIC GLUE SNIFFIN' HILLBILLIES-35 minutes of indescribable hallucinatory head warpin'!! Whalin' soundtrack by Helios Creed and Charles Manson!!! A must have for collectors of cool stuff!!! Check or MO to: Face Attack Films, PO Box 16434, Baltimore, MD 21217.

PATCHES!!! Black Flag, Bad Religion, OPIV, NIN, Nirvana, Minor Threat, Napalm Death, Misfits, Wasted Youth, Cro-mags, Danzig, ENB, Sub-Humans, Agnostic Front, Samhain, Mission, TSOL, Primus KMFDM, P-TV, Instead, Cramps, Cows. Send $1.00 ppd each sticker to: Jeff Hill, 1186 S. Diamond Bar Blvd. #106, Diamond Bar, CA 91765, (714) 449-3229. Call or write for your free, complete catalog.

GDOING PRODUCTIONS has moved! The new address is 76 North Congress, Athens, OH 45701. Send a SASE for a full catalog. New Reel, IG Observer, Replica Republic, and more. Plus our amazing co-op list. Please send submissions for review as well.

STICKERS!!! Black Flag, Bad Religion, OPIV, NIN, Nirvana, Minor Threat, Napalm Death, Misfits, Wasted Youth, Cro-mags, Danzig, ENB, Sub-Humans, Agnostic Front, Samhain, Mission, TSOL, Primus KMFDM, P-TV, Instead, Cramps, Cows. Send $1.00 ppd each sticker to: Jeff Hill, 1186 S. Diamond Bar Blvd. #106, Diamond Bar, CA 91765, (714) 449-3229. Call or write for your free, complete catalog.

POOBAH 7" is out now. Only $3 in US. T-shirt is 100? cotton (lg or xlg, black or white) and only $8. For both items, add $1 for far away, and $2 for real far away!) Watch for tour info this summer.

CLINTON SUCKS Bumper-Stickers!!! Big, bold, and beautiful. 3 inches by 10 inches of pure white vinyle, screaming out how you really feel about our president: Send $2.00 each sticker to: Jeff Hill, 1186 S. Diamond Bar Blvd. #106, Diamond Bar, CA 91765, (714) 449-3229. Call or write for your free, complete catalog.

CULT OF THE DEAD COW drops the coolest t-shirts in the world, ever. No shit. All original full-color designs to freak your brain and make you go 'ZOW!' $1 for catalog: cDc communications, PO Box 53011, Lubbock, TX 79453.

LONELY GIRL-I'm 18 years old and live with my boyfriend whom I dearly love. But I am in need of female companionship and friendship. I'm into all kinds of things and am a good friend. Bands I like-Rancid, Blatz, Jawbox, Schlong, Velvet Underground, Madonna, Harry Connick Jr., Billie Holiday, etc...Write me. Kate, 5118 Waterman #105, St. Louis, MO 63108. P.S.-I'd like guys to write too! Send me lots of neat stuff.

JAPANESE VINYL FOR SALE Over 100 titles from Zouo, S.O.B., Systematic Death, Kuro, etc. Jacob, 7 Farnsworth #15, Slingerlands, NY 12159.

CLASSIFIEDS

NEW AGE tanktops wanted, especially Outspoken or Pressure Release. Also wants old Mouthpiece (w/the old logo on pocket) short or longsleeve and Trace Fanzine t-shirt. XL. I will pay good cash or trade. Peter Amdam, Skovveien 39 a, N-0258 Oslo, Norway. Tel: + 47 33 55 22 36.

RED AUNTS, OILER, LAZY COWGIRLS interviews in LA'S new zine-Glossolalia. Issue #2 out now. Includes GG Allin in-store appearance, Trash Cah School/L7 free gig review w/photos, original punk fiction, psycho articles and more, all for the groin-grinding price of 3 stamps! That's it! What an insane deal! Glossolalia, 2041 N. Vermont #402, Los Angeles, CA 90027.

DOWNSTATE IL GUY would like to know people around Chicago to go to shows with when I'm there. Screeching Weasel, Supersuckers, Zipgun, Snair and Iron Prostate are but a few of my favorites. I'm into punk because I'm a reject, not because I care. Make this ad worth $3.00 and write. I won't bite (unless I'm hungry). Kevin Wear, 1524 Sycamore St., Quincy, IL 62301.

SKULL EARRINGS $1.50 each. We also have grab bags with eleven different biker earrrings for only $10! Def House, P.O Box 2612, Loop Station, Mpls, Mn 55402-3.

BORED IN BALTIMORE: I am in some kind of state of non-existence, so write me about anything. I like AmRep bands, Jesus Lizard, Big Black, SteelPoleBathtub, Jawbox, New Bomb Turks and alot more. Please write, especially if you live in Maryland or the D.C area. I will write back! Dave 3614 Melanie Rd, Baltimore, MD 21234.

FOR SALE: TERIYAKI Asthma 4, Prehistoric Hits 7" clear, Dead Kennedys "Nazi Punks" sealed w/armband, Black Flag "Nervous Breakdown" 7" yellow, Nirvana "Hormoaning" Jap CD, Motorhead "No Remorse" CD w/leather case, Porno For Pyros promo candles (nude Male/Female). Trade for Rollins 7", Soundgarden 7", Smashing Pumpkins 7", Plasmatics 7". Mike Livengood 2725 Timberly Dr. Apt. 2D, Indianapolis, IN 46220

MISFITS - BULLET 7" with insert $95; Jerry's Kids - LP $20; Husker Du - Everything Falls Apart $20; Samhain - Initium $20; all originals, excellent condition. Write to reserve. Sorry, no trades —need money! Jim Russo, 136 E.Main, #33 Bloomsburg, PA 17815.

BERLIN IS WHERE I will be going to school next semester. Friendly voices from Germany are urged to write to me. I know few people there. I understand German. I study art and video. Crash pads & housing are hard to find I have heard. 23 yr old male. Any advise, correspondance welcomed. Chris Cobb 9047 Posada Wy. Sacramento, Ca. 95826.

FED-UP DISGUSTED or annoyed ramblings wanted, needed to finish issue #2 or Trashbag zine. Especially scoops on bands (send demo's) and respective scenes in your area. Will print all submissions and without edit, you will receive final copy. Other zines send latest issues and we'll review them. Write: Sarah, 170 First Ave. #12, New York, NY 10009.

PTV, KRAFTWERK, EINSTURTZENDE Neubaten, weird noise interests me. Noise fanatics from anywhere please write. Germany & Japan especially. Send info, articles, music, etc, will trade. Catalogs & lists too. Richard - 2604 N street apt. C, Sacramento Ca. 95816.

I'M INTO KILLING JOKE, Foetus, P.I.L., MDC, Skinny Puppy, collecting glass, thai food, pondering, scavenger hunts, Red Dwarf, piercings, roller coasters, Pink Panther, travelling, blood, Clive Barker, chia pets, shar peis, Mondo 2000, love, laughing loudly, rainy mornings, guts, nature, mill hoppers, Lydia Lunch, cyberpunk, lasting friendships. Write to: Viola PO Box 249 Gainesville, FL 32602-0249.

SEND US ANYTHING... a letter, a photo, zines, stories, info, intellectual thoughts, books to read, places to go, things to do, anyfuckingthing...send-throw-fly-vomit-mail to: Viola, Rob and Cat PO Box 249 Gainesville, FL 32602-0249.

WILLIAM BURROUGHS FANS: Mind Suck Fanzine Premier Issue now available! Ten rare and obsure interviews! from 1961 to 80's. Only $4 ppd. Cash/stamps only to Jim Hildreth 725 Groove #8, San Francisco CA 94102-4157. Live tape traders send lists!

ATTENTION ZINES! Huel Records wants to advertise in your fanzine for upcoming Squatweiler release (see Book Your Life II). Send deadlines, rates, zine info and possible interviews to POB 21134, Winston, Salem, NC 27120-1134.

MEAT STINKS and so do you if you don't write to me soon. 22 yr. old needs love/sex/lust/music/travel and stimulation. Photographs of anyone/thing wanted (needed!) Hey if I get enough pictures, maybe I'll make something of them. I love piercing, tattooing, females and music. And pictures of same. Ian, 8 Acorn St., Waretown, NJ 08758.

WEEN- Looking for "Push Th' Little Daisies" EP which was a promo CD put out by Electra. I'll pay $5 (plus postage) or will trade Ween video or copies of early Ween audio tapes. All former parasites who can help, send a xerox of the cover and your selling price to: Joe Hunter, PO Box 59132, Dallas, TX 75229. Creatures of the night: write your deepest darkest fantasies: then proceed to shove them up your butt.

DO YOU HAVE Excitable Underwear? If not, send $1 for issue #1 featuring interviews with the Slobs, Econothugs, Fungus, and other cool stuff. 4044 Georgetown Rd., Cincinnati, OH 45236. Try it, you might like it.

LET'S BE BOYFRIENDS. Devilishly beautiful 20 yr. old queer boy waiting for my man. Interested in Dead or Alive, Hole, Fugazi, Tiger Trap, Shadow Project, Velvet Underground, Fame, love and Iso a real sincere skate punk. Daniel, Box 93486, LA, CA 90093.

RARE BRITISH PUNK/ OI/ HC set-sale 1500+ items, Abrasive Wheels, Zounds. Want list service. Please send IRC for catalogue: Elista, 157 Common Rise, Hitchin, Herts, SG4 OHS, England. Tel (0462)433089.

RAMEN RAMEN RAMEN - looking for contributions for a special issue of Boonparn zine dedicated to Ramen called Boonpoopoo. Send essays, stories, recipes, anecdotes, reviews, anything to do with Ramen (be creative) to: Boonparn, 8303 Sycamore Place, New Orleans, LA 70118. All contributors get a free issue, of course. Oh yeah, the deadline is mid-october.

STARTING OVER - Just moved to North Carolina and feeling very bored and lonely. I'm 20, into AmRep/noiz, pop punk, philosophy, and trying to open my own record store. I'm just looking for some sincere correspondence and some new friends. Dylan: 102 D Isley St., Chapel Hill, NC 27516. Thanx to all my friends for everything lately, especially C.G.

FROM THE LAND of fruits and nuts, the very first issue of Hits Of Acid is out. For all the cool people who contributed your issues are on the way. I'm working on #2 so keep the stuff coming, art poetry political articles and more art are needed. No more UFO stuff, you people are freaks. Does anybody know where Jake Furguson is, I think New York area. J. Oberline, 710 Oak St., San Francisco, CA 94117.

MY OWN THOUGHTS are plotting, plotting against me...female, bored and cynical of life, looking for contributions for her zine. Art poetry, writing, comics, anything. Esp along the Gothic/Morose side of life, but not only. Contributions used get a copy. For more info write: Jen, PO Box 1262, Grand Island, NY 14072.

7" SPLIT EP STILL AVAILABLE Flackjacket and Opposition - two bands for three bucks! Fucking get it now!! Labels write for wholesale/trade, bands send demos for consideration. Hearsay Records, 20 Lake St., Somerville, MA 02143.

PPPRRRAAPP!! SHELF LIFE has moved! The new address is: PO Box 91260, Santa Barbara, CA 93190-1260. Big sorrys to anyone who tried to reach me at the old Santa Rosa Ave. address. Shelf Life zine is available for #1 ppd. at the above PO Box. Meow.

SLACKERS NEED to ramble on and on. Simplicity? Complexity? It's all the same. I see Taxi Driver, Alice in Wonderland, Blade Runner. I hear Pussy Galore, Cypress Hill, and The Orb. Can you think 360° around? Let's swap thoughts, I get confused sometimes. Pat Splat, PO Box 2894, Chula Vista, CA 91912. You stole fizzy lifting drinks!

HATS AND ATTIRE for individualists. Create your wardrobe fabrics and colors for 58 hats, 59 garments. Medieval and "Alternative" wearables like capes, corsets, coats, lace-up clothing and more. Affordable. All cruelty free. 1,000's of combos. 22 page catalog, pricelist, orderform. Send name, address and $1 cash to: Hat & Clothing Catalog MRR93, P.O. Box 170013, San Francisco, CA 94117

ART NEEDED: poetry, drawings, collages, sound art, fine art, punk shit. Printing a fanzine and a fine arts magazine, so anything will do. Send contributions to Ink Ltd., p.o. box 30428, Middleburg Hts., OH 44130.

CLASSIFIEDS

WANTED: AFGHAN WHIGS on Ultra Suede records. All stuff on Public Bath. Insipid vinyl numbers 11, 13, 14, and Spiderworks on Alchemy. Hey Dog Boy!! Mark, 2738 S.E. Taylor, Portland, OR 97214

WILL PAY CASH for Crucifix "Capitulation", Shitlickers 7", Crude SS 7", COC "Animosity" LP, PHC "Pissed Playground", No Comment 1st 7", Christ on Parade "Avarice", Misery "Blindead" + "Children of War", Gang Green "Sold Out", also Anti Cimex, Discharge, etc. Ripoffs fuck off. Buy my zine! Joe Riot, 21 Ebnal Road, Shrewsbury, Shropshire, SY2 6PW, UK

ARE YOU BLEEDING to death? Then get Scab!! #2 out now !! Games, music, poetry, stories, and recipies. $1 or trade. Plus free ads. Bands send your shtuff for review. Send to: Scab Magazine, POB 925, Alief, TX 77411-0925

G.G ALLIN MAILORDER LIST: T-Shirts, 7"s, Lp's, Tapes, stickers, Cd's & more junk for sale. Autographed items also. Send .29c stamp or IRC to receive list. Skeeter, 3212 Birchwood Ave, Wyoming, MI, 49548. See the "Terror in America" Tour '93!

G.G FANS! Remember the "Jerry Springer" show, the long hair with the beard in the audience? Now order that cool G.G Allin/ Vomitose T-shirt! Black or white. Large or X-Large only. Back says "I Live To Be Hated" in blood red! Send $12 USA/$14 World. Cash or money order to: Skeeter Rider, 3212 Birchwood Ave, Wyoming, MI 49548.

LOOKING FOR ALL FEMALE hardcore/ S.E bands and female scensters worldwide for correspondence & possible compilation. If interested write: Matt Tincani, Po Box 828, West Chester, PA, 19381.

FREE CATALOG: Punk, Rock, Thrash, Metal. Over 400 items. LP's, 7", CD's, Promos, T-shirts, Memorabilia. Something for everyone Misfits, Metallica, Megadeath, Guns N Roses + many, many more. Stamp appreciated/Not required. Spastik/Cthulu, 428 Broderick St, San Francisco, California 94117.

MISFITS SALE: Horror Business, yellow vinyl, w/insert, $90, 3 Hits from Hell, black vinyl, $90, Halloween, black vinyl, $60, Who Killed Marilyn, black vinyl, $60. Call 4 list. Michael (415) 775-9479.

I WANT TO JOIN or start a full time band with plans of touring & recording constantly. I'm 20, & have 3 yrs experience singing for hardcore & weird sounding bands. I would like to be a Black Flag/weird /Fugazi sounding band. It is all I want to do. Willing to move!! Brian Mack, 9191 N. 103rd St, Scottsdale, AZ, 85258.

T-SHIRTS: Uppercut, Chain, Touchdown, Accused, Boild, (Schism) Wide Awake, Judge Long, Outspoken, N.F.A.A., Integrity, Billingsgate, SOIA, Edgewise, Side By Side, Will sell or trade for Max Pen, Confusion, Snapcase, Clutch, Brohood, Rage Against; have 7"s, LPs, demos HC/punk good prices. Russel, 810 Pershing Ave., San Jose, CA 95126, (408) 292-0799...PS Fuck Tha Police R.I.P. Verrod Hall $ whoever else they've killed lately!!

WANNA BUY SOME PUNK STUFF? You can get the newest auction list with tons of obscure punk collectors stuff. Not only records, but things you never knew exited. Just send a dollar (no checks!) and a long self-addressed envelope to: Auction List c/o Seidboard World Ent., PO Box 137-M, Prince Street Sta, NYC 10012 Make sure you ask for The Punk Auction List.

LIKE TO TRAVEL WITH NO MONEY? The World For Free is a travel organization that helps people share houses and apartments with others—all over the world. You can get information and a membership application for a long stamped self-addressed envelope to: The World For Free, PO Box 137-M, Prince St. Sta, New York NY 10012.

VINYL FOR SALE: Birthday Party "Bad Seed" EP $6 "Mutiny" EP $6 "Prayers On Fire" EP $10, Birthday Party/Lydia Lunch "Drunk On The Popes Blood" EP $6, Can "Soundtracks" LP $10 "Delay 1968" LP $10, Nick Cave "Firstborn Is Dead" LP $10, Jesus & Mary Chain "You Trip Me Up" Ep $6, JFA "Blatant Loculism" EP $10, Savage Republic "Tragic Figures" LP $10, Sonic Youth "1st LP" $7 "Sister (Disney Cover)" LP $10, 13th Floor Elevators "Easter Everywhere" LP $10 "Psychedellic Sounds Of" LP $10. Also framed 8x10 Live band photos $25 ea. Incl: Sonic Youth, Nick Cave, J&MC, Red Hots, DOA, Descendants, Meat Puppets, etc.Dan Zelinkoff, 1291 Gaylord St ,Apt. A, Denver, CO 80206. (303) 377-1160 (message)

HEY! I'M LOOKING FOR people who are interested in trading, buying or selling records. Send me your lists or IRC & get probably this 7"s: Stimulators, Lipcream, Olho Seco, Varukers, Amebix, BGK, Anti-Cimex, Hates, Heresy, Morbid Angel, Terveet Kadet or Antisect "In Darkness", Raw Power "You are.." or "Oi of Japan" LP's. Albery Lubbing, Huttenstr. 40 / Vorne, 10553 Berlin, Germany.

WHERE R ALL THE CHICKS! I'm in a hole in the wall town in the heart of the country. I need some stimulation! If you're in to being spanked & major role playing fantasies, - or not! If you're into Mozart or maountain climbing or deep sea diving... Whatever! If you're a chick, write! Patrick, Po Box 235, Jacksonville, IL 62651.

DEFORMED CONSCIENCE/SCOURGE split 7" out now! Raging, take-no-prisoners, political hardcore from both bands. $3ppd US ,$5 ppd World. Concealed cash or M.O to Mike Edwards. Spoonfed Records, P.o Box 10221, Scottsdale, AZ, 85271.

SALT LAKE CITY: Moving to SLC area in Oct., looking for a cool scene, record stores, book stores, clubs or any other cool shit. Into hardcore, ska, metal, alternative, tattoos, snowboarding. If you're in the know/can help/want a friend, write: Scott Muellner, 1 Skyspot Ln. #12, Presque Isle, ME 04769.

IS THERE ANYTHING else to do besides gamble in La$ Vega$? Planning "trip" to Vegas in mid Sept & want to appreciate the swillin, skankin, dreadloced, mohawked, Rude Boy and Girl (& Grrrl(underbelly. Write soon-I will reply! Wake Up Screaming c/o tom, 11 The Crescent, Babylon, NY 11702. PS-any bike punx out there?

RANCID HELL SPAWN and Wrench Records now have their very own little fax machine. The number is 071-610-2130 (England). Send me weird faxes!! Misuse new technology!! Also, look out for the new Rancid Hell Spawn album—out soon.

Oi BOY! Independent black skinhead seeks correspondence from other oi skins and punks, currently incarcerated doing 18 months, from Toledo. C. Howard #264-218, MCI Box 57, Marion, OH 43302.

FUCKTOOTH #9 out now. *** New Address!!! JME, PO Box 43604, Cleveland, OH 44143 *** each issue $1 and 1 stamp. $4 issues - $ ppd. Think. Act. Start Today.

NUDE MOON bathing in the cemetery. Attractive, intelligent, somewhat absent minded, down to earth 16 yr. old female seeks loyal, open minded people of all forms in the Cincinnati area to share words of wisdom, ideas, and spontaneous meaningless acts with. Will answer all letters. Amanda, 10126 Foxchase Dr., Loveland, OH 45140.

GERMS WANTED: Lion's share, Let the Circle Be Unbroken, Musical Malice double LP, European (GI) (with "Flower Child), Tooth and Nail comp, and comps with them (esp. the two Life is...ones) or other stuff! Cash or trade (1st Diodes, 415 Music, Heartbreakers "Chinese Rocks" 12", Go-Go's live boot). Spencer, PO Box 666, Oxford, OH 45056.

WANNA TRADE? I've got records if you've got an 18 inch Kenner Alien figure (1st movie, 1979), Tie Bomber die-cast ship from Empire Strikes Back, or a 3&1/2 inch mail-away Boba Fett figure (solid grey w/ firing rocket). Boxes/ original packaging preferred but not necessary. Good trade or money paid! Thomas, 507 Vale Ave., Vinton, VA 24179.

GERMS "FORMING" (orig. w/ ear cancer slv), G.I. "Make an effort" (orig) for trade. Looking for original Misfits and rare Oi! but will consider others. If you've got a list, send it. Thomas, 507 Vale Ave., Vinton, VA 24179.

WANTED: Angelic Upstarts "Teenage Warning", "Bombed Out" Business "Get Outta My House" The Crack "In Search Of" Infa-Riot "Sound and Fury" Menace "L.P." Red Alert "There's a guitar burning" Red London "Pride & Passion" Chad Clark, 3842 Bandy Rd., Roanoke, VA 24014.

AMEBIX - "ARISE" Original LP for sale, new and unplayed copies, a limited number are available. Send large amounts of cash (?) US dollars or UK sterling to Arise, BM Active, WCIN3XX, London, UK.

ATTENTION BANDS. I am putting together a 'zine which will feature reviews of bands demo tapes and addresses to contact so readers can buy trade demos. I also want to use the 'zine to help each other out with touring, gigs, college radio, etc. Send tapes to: Big Dripper c/o Ash Jones, 15443 Roxboro Dr., Middleburt Hts., OH 44130.

RECORDS FOR SALE - Mostly all SXE Hardcore. Need to get rid of almost 35! Write for list. 3888 N. Enchanted Dr. NW, Andover, MN 55304. Jen.

CLASSIFIEDS

I WAS BUSTED for (illegally) entering my school's computer network via modem... Life dramatically altered: Many things confiscated, I'm expelled from HS, facing $K's in charges, etc. Basically, my life = fucked! I'm just looking for anyone from anywhere to correspond with about anything. Please write; all letters answered, I promise... Tyson, 13393 La Barr Meadows, Grass Valley, CA 95949. Thanks...!?

BACK ISSUES OF MRR for sale. September '84 (#17) to August '92 (#111). Only $2 ppd. (North America)/$3 ppd. (world). U.S. cash only. Write today and list alternates. Buy 3 and get 1 free. Groove, 15 Emerson Hill Dr., Markham, Ontario, L3P 7E5, Canada

S.E. VINYL WANTED: Conviction 7" EP, No For an Answer 7" EP, Sick of it All 7" EP, plus any old Amebix 7" EP's. Will trade from what's available in my collection. No ripoffs please. Groove-O-Rama, 15 Emerson Hill Drive, Markham, Ontario, L3P 7E5, Canada

GOTHIC PEN-PAL zine. Meet other creatures of the night, vampires, lonely souls, and other morbid types. Send your free 100 word ad with SASE. Tape traders ok bvut no for sale ads. Lydia, 7901 Delridge Way SW, Apt. #22-D, Seattle, WA 98106

SALE/TRADE- MRR 41, 45-6, 50-1, 53, 55, 57-9, 61, 70, 72-76, 82-86, 88, 90, 94-5, 99, 100, 104, 109-112- present. Flipside - 57, 59, 69, 78-9, 89, Factsheet5 31-38, Suburban Voice - 17, 26. Bad Newz 8, 9, 11, 12. Bomp - History of punk Ish, Forced Exposure 12 & more. Most in Real Good shape. $75 + Post or best offer. will not break set. vinyl for trade/ sale too. Randy - 3468 119th West Allis, WI 53227 414/541-3717

STRAIGHT EDGE MALE 25 wants information on and correspondence with other S.E. youth. Am into writing and playing music, guns, Chomsky, and making a positive change in society and government. Am looking to start local band (as singer). Please write to: Bill, 317 West Seldon Lane, Phoenix, AZ 85021

ABANDON HOPE ALL YE WHO enter her - 18 pages of soapy red fun from Ionny Pfrenum. $1 ppd. Number 37: oberc's tale of a lovable little serial killer. 10 pages, 70¢ ppd. Dead, Naked and Screaming, 31 pages of poems from Mike himself, $2 ppd. Writing and artwork needed for chapbooks and Driver's Side Airbag. #4 price TBA. Mike, Undulating Bedsheets Productions, PO Box 25760, Los Angeles, CA 90025.

HAVE A SICK SENSE of humor? I'm looking for material for future cass. comp. featuring the best in bad taste. Music, pranks, spoken word, bodily functions, anything as long as it's funny! Audio tapes preferred but will accept video. Intercourse Records, PO Box 366, Intercourse, PA 17534.

ATTENTION! I am looking for anything recorded by Vice Squad and Kilroy + 7 inch records by Sheer Terror and SOIA. Also the "One Nation Under a Groove" single by Funkadelic (a copy or the actual record) Send response(s) / demand(s) to: Malevolent Mercenary, P.O. Box 4785, Largo, MD 20775.

DAVID KORESH MADE MY DAY. Sometimes dominant, sometimes submissive, indiscriminantly shy and violent. I love androgyny and dyed hair, emotional peaking and hearing about other peoples' (lack of) morals. If you're neither male nor female (or just a bit of both), drop me a letter. If you can speak honestly and bare your soul, I'd love to do the same. Scorpio, 38 S. Main Street Apt. B, Glassboro, NJ 08028.

BAD RELIGION-Bad Religion-Bad Religion. I've got tons of live tapes, videos, flyers, photos, etc. Who wants to trade? I'm also buying all Bad Religion stuff! Send list/ offers to: Michael Paul, Nordstrander St. 16, 25813 Husum, Germany 0049-4841-62693. ('til 14 Cet)

BOMB CENTRAL. Explosives for all occasions. Have a killer party; blow up a car! Also looking for penpals. Write Matt G., PO Box 6004, Wausau, WI 54402. No Feds! Blow fish in my soup make me omlet. Doufussh!

CHRIS BRUCKI! I miss you, I need you, I love you. Please contact me. You can come live with me here, or I will give it all up to be with you. For real this time. Forever. Penny B., 109 Ash Street, Nashua, New Hampshire 03060. I'll marry you if that's what it takes to keep us from being separated.

I'LL PAY CASH MONEY for copies of the following zines; Leading Edge #1-#3, No Loitering #5, Open Your Eyes #1-#2, Blatch #1-#10, No Edge #2, Peace Or Annihilation #1-#10, Pushed Too Far #3, Schism (any). I'm also into trading flyers, send for list. Matt/PO Box 640928/San Francisco, CA 94164-0928.

FAMOUS HARDCORE of Punkland zines #3 Psycho #4 Negative Approach #5 Sons of Ishmael #6 Impulse Manslaughter #7 Agnostic Front $1.00 each postpaid. Outside U.S./Canada Add $2.00 Airmail. Craig Hill, P.O. Box 987, San Carlos, CA 94070. Cash only.

JAPANESE PUNKS! Please write if you can help me in obtaining John Zorn recordings (D.I.W. label) or Japanese grind-core records. Will pay you or maybe I can get what you need over here for trade. Write to: Ryan Kucharski, 1208 Georgetown Ct., Fairborn, OH. 45324 - Can only respond to English letters. Sorry. U.S. grindcore punks write, too!

JOHNNY THUNDERS!!!! Clash!! Looking for any collectables! NOT records. Send lists to: Bobby, P.O. Box 210625, S.F., CA 94121. Will pay top cash!!!!!

SELLING PUNK collection, 77-93, lots of rare rec. (Anti-System, Crass, Bad Religion...) write (with IRC !) to Filip Kaaistraat, 30A, 8400 Oostende, Belgium. Will trade (old U.S. hardcore).

JESUS LIZARD-Peel Session 7" EP pink vinyl DM20; Jesus Lizard-live 4-track 7" DM25; Halo Of Flies/Monster Magnet-split 7" DM 15; Cows/Bastards-split 7" DM 15; Bored/Helios Creed-split 7" DM15, Antonym (members of Godflesh, Napalm Death) 7" DM 15; Compilation 7" incl. Naked Raygun, A.C. Temple + 2; Wolfgang Kunst, Dusseldorf Str. 547, 47055 Duisburg, Germany.

ATTENTION FREAKS.... Call me at (301)294-6425 and leave lewd, obscene messages on my voice mail. Call as often as you want. Female response preferred, but all are welcome to do it! Call anytime or write to Sicko Productions, P.O. Box 4785, Largo, MD 20775.

WRITE ME: I am into SteelPoleBathTub, Neurosis, NoMeansNo, Anti-Schism, Buzzoven, False Sacrament. Sean, 707 Monumental Ave., Williamsburg, VA 23185.

TATTOOS. Got one? Send me photo of it and a SASE and I'll send you back 2 bucks. Doesn't matter where the ink is on your body. Trying to publish a book of cool ones. You will receive more compensation if your picture is selected for publication. Send to: Tim Gulrajani, 17470 Senlac Lane, Brookfield, WI, 53045.

WHAT DO THESE men have in common? 1. Rush Limbaugh 2. Bob Bi Doran 3. Jesse Helms? a. They all have had one or more successful pre-frontals. b. They all have far too much money and free time on their hands. c. Not one of them reads Working Class Hero. Working Class Hero, a zine conservatives loathe 3 to 1. Issue #4 is 1.58 ppd. Issue #5 with the Buckshot 7"er, $3 ppd. Send orders to the Atomic Press, 418 Peninsula Dr., Erie, PA 16505.

CURIOUS BIWM/buff/hung seeks high school age wrestlers or other athletic types for fun & games. Race unimportant. Reply to...oops wrong ad. Working Class Hero #5 is ready for your perusal. 52 pages of mind control, madness, paranoia, ufo's, conspiracy theory's, Hitler, comics, drunken poetry, review, and a 2 pt. Kerry Thornley int. The first 40 orders will receive a 4 tune Buckshot 7"er. A band described by critics as, "A heady mix of liquor fueled garage stomp and power chord crunch." A sort of P.Oed. Green River. Working Class Hero #5 is $3 ppd. Send orders to: The Atomic Press, 418 Peninsula Dr., Erie, PA 16505.

WM 30 5'9" 170 pounds non-smoker, artist, creative, intelligent seeks correspondence with like persons. Looking to build into lifetime friendship/relationship. Age, race & sex unimportant. Sincerity and honesty are. Stacy E. Lucas, PO Box 8200-50408, Florence, AZ 85232.

FOR SALE/ TRADE: Alive and Kicking Compilation 7", Lunchmeat/ Mission Impossible split 7", Both Ignition 7"s, Fugazi "All Politicians Are Innocent" LP, and two bootleg Fugazi 7"s. Wants: Shudder To Think "Curses..." LP on Sammich Records, Happy Go Licky EP on Peterbuilt Records, Beefeater "Need a Job" EP, and Trenchmouth's 1st 7". Write: Dan Sorensen, 1306 Wendy Ct., Roseville, CA 95661 for all purchase/ trade agreements. Thanks.

PINK FLAMINGOS T-SHIRTS on sale: Two coloured on grey shirt. Size L or XL. Send $13, - or DM 20, - each/ppd (surface) Cash only to: Carsten Kissler, Travsvaalstr 17, 13 351 Berlin, Germany

RELEASE "No Longer" EP Limited repress. Some songs, new cover. $3.50 US $5.00 world ppd. Send to: Noode Record, 21 North Drive, Vincentown, NJ 08088

CLASSIFIEDS

WHERE IS SCOTT BARTOLONI? He used to write San Diego scene reports for MRR. If anyone knows, if you know please write: Dana Hergott, 228 Duke St. W., Kitchner, Ont, Canada, N2H 3X4.

21 YR OLD MALE LSD freak, Bondage & Discipline, very Gothic, Hardcore Anarchist. Music preference PIL, Cure, Smiths, etc. Rick A. Foley, PO Box 8200-72158, Florence, AZ 85232-3080.

MISFITS WANTED. Looking for Beware and any Misfit 7" inchers. Also want pictures and good magazine interviews. 405-949-2046. Vamp, 3040 NW 31 St., OKC, Oklahoma 73112.

DC AREA NOISE BAND, Elegant Mess debut LP, "After the Roaches Eat the Poison" 7 dollars ppd. US, foreing 10 US dollars, well hidden cash please. IG Records, Suite 130, 6006 Greenbelt Rd., Greenbelt, MD 20770.

HELP, I'm fucked and stuck in Soutn Dakota. Help me or shoot me. Send letters, tapes, old zines, or used underwear, I don't care. Send anything. I like everything, the more twisted, perverted or extreme the better. Mathis, PO Box 424, Kimball, SD 57355, HI ABI. Write me.

ANARCHIST PUNK - Into killing Bill Clinton, Punk, Oi, Hardcore, Techno/Rave, Thrash and Industrial music. I'm politically aware and interested in hearing what you have to say. Nazi's don't write me! Fudd, 2952 Keswick Rd., Baltimore, MD 21211.

JESUS Getting Stoned, amidst body parts strewn about, as he eats the flesh, drinks and spill blood. God getting pissed off at his test tube christchild. Tape #4 and pamphlet only $4, send money: CNF Box 9152 VA. Beach, VA 23450.

MOHAWK NYMPHO bisexual needs your full attention for a moment. Barf O Rama funzine #9 features Jawbreaker & many cool stories about barfing. It costs one buck in the U.S. & $2 everywhere else. B.O.R. c/o Vomitoruim, PO Box 7000-244, R.B., CA 90277 U$@.

HUGE RECORD SALE. Tons of hardcore, punk, and grind. GG Allin, Antiseen, Septic Death, Antischism, Bad Trip, and many more. Send a SASE for complete list to: Aaron M., PO Box 362, Northbridge, MA 01534.

I'M LOOKING FOR: old and new straight edge stuff from all over the world. T-shirts, records, tapes, videos, photos, etc. I'm also interested in trading tapes and videos. I have tons of stuff, you list gets mine. Also looking for straight edge correspondence from all over the world. Every letter will be answered. Tom Lang, Pidinweg 33, A-5020 Salzburg, Austria, Europe.

THREE THINGS: 1-I'm starting a 'zine focusing on stuff here in North Carolina. Send me any interviews, articles, stuff to review, etc. having to do with N.C. 2-if you like to write people and get funny letters, write to me. 3-does anyone have Dave Hill's (from Michagen) address? Lee Huber, PO Box 254, Wanchese, NC 27981.

OUR STRUGGLE issue two is out now! A deep look on the European straight edge scene from ex-USSR to England, from Belgium to Norway. Interviews with Blindfold, Onward, Encounter, Nations on Fire, etc. Issue 1 is still available with Shelter, Downcast, 108, etc. Every issue is three dollars ppd. Also trade for other straight edge zines. Tom Lang, Pidingweg 33, A-5020 Salzburg, Austria, Europe.

FUCK PUNX, shit heads looking for punx in the South Central LA or anywhere to write to. I'm into the Dwarves, GG Allin, Black Flag, Circle Jerks, and DI. I am Will Johnny burn, I hate everyone except chiks who will fuk me. So fuk off whore! Jack+Will, 5310 E. Country Rd. J., Clinton, WI 53525.

CONSERVATIVE GIRL needs emotional support can't get from racist boyfriend. Into being straight, pissed off liberals, lots of sex, short hair, clothes that fit, tatoos, eagles, vikings, war, speed metal, Oi!, and legends like Mororhead and Upstarts. Photos welcome! All ages write: Linda, 44 Francis St., Brookline, MA 02146, USA. I also write stories, so if you read, let me know.

WANTED: 7"s by Urinals, Mad, Chain Gang, Brainbombs, Dogs, STP (gold), Freeze, Authorities, 1st Halo, Lewd, Nervous Eaters, Freestone, & Cop Shoot Cop's Japanese MLP, and Bludgeon - flexi. 7" sale/trade: Dope I-VII (most colored), 1st Tad, Blood Circus, Halo's - MD20/20 and Winged, STP, Melvins/SPBT - split, 1st/2nd God Bullies, 1st surgery, 1st/2nd Monster Magnet... Overseas 2IRC for list (fuck the German post!) Carsten Maas, Silberstr. 55, 33649 Bielefeld, Germany.

DINOSAUR JR. "BUG" LP (purple, original), Dinosaur "Dinosaur" LP (red, repress), Sex Pistols pack (6"x7" w/ display case), Child Molesters (2 colored wax 7"s w/ Wholesale Murder...), Fear "More Beer" and more. Send bids or whatever (all will be answered) to Dan, 23 Donegel Pl., Hamilton, Ontario, L9A 4Z6, Canada. Thanks again to all who responded to my ad in MRR #120.

MUDHONEY "LET IT SLIDE" 7" (grey, Sub Pop, Germ.), Conflict "Bust Fund" LP, Oppressed "Oi, Oi Music" LP, Citizen Fish "Free Souls..." & "...Postcard" LPs, Nirvana "Hormoaning" (Aust. 12", colored wax") & "Bleach" (green, Aust. tour edition w/ poster, cloth, sac, ltd. 500). Send bids or whatever (all will be answered) to Dan, 23 Donegel Pl., Hamilton, Ontario, L9A 4Z6, Canada.

HMMMM...CABBAGE (YES CABBAGE) strolling through your pancreas, crawling through your veins, begging you to write me, calling out my name. welcome to the miraculous world of cabbage. I'm bored. write please. Kerry, 5726 Fox Court, South Beloit, IL 61080.

DO YOU OWN A FAST muscle car? Do you have a hot rod of your own? Then let's hop in the back and fuck like crazed weasels. I'm into drag racing (legal and illegal), Monster Magnet, Throwing Muses, Laughing Hyenas, Gun Club, and AC/DC. Write" Betsy's Backseat o' Desire, 1214 N. Paulina, Chicago, IL 60622-3850. Send picture of your car and quarter mile times!

YOU WOULD DO ME a big favor to send me infos of the long-gone Wards. Any songs besides the ones of the 7"s, any articles/reviews/interviews/photos and that lyric sheet of the 2 7". I'll pay for any xeroxes and/or tapes. Thanks! Behjan Mirhadi, PO Box 1162, 92327 Parsberg, Germany.

EAT ME RAW, or just write. 15 year old punk seeks correspondence from punx and skins out there. I'm bored and pissed off from being surrounded by hicks and jocks. Into DK's, Circle Jerks, Cross. Make me scream, send pics, letters, and whatever to Cate K., 5130 Baroque Cir., Atlanta, GA 30342.

SHADOWS-a zine that will not be categorized. Gothic, punk, magick, fantasy, local bands, photography, artwork, music, poetry. Contribute and be a part of the chaos. $2 per issue. Shadows, PO Box 2355, Huntington, CT 06484.

SKINHEADS! Want Fred Perry's real cheap? New and used Fred Perry shirts and sweaters in lots of colors and sizes. Also have two pairs of used but nice Doc Marten's. Both size 9: black gibsons $20, and 10 eyelet steel toes w/commando soles-like new for $50. Also more S.H.A.R.P. t-shirts $10 and patches at $4. Lots of ska and oi! records for sale too! All orders get shipped free! Order now or write for complete lists and prices to: S.H.A.R.P., PO Box 3174, Peoria, IL 61612.

DRUMMER WANTED: For an established band in the LA area. Looking someone that can dedicate themself, Play Extremely Hard, and has intelligent, creative ideas. Some of our minor influences are Bastro, Slint, Rites of Spring, Girls against Boys, Drive like Jehu. We can be contacted by phone at (818) 796-8625 or write PO Box 93839, Pasadena, CA 91109. Thanks.

ATTENTION RECORD AND COMIC BOOK collectors! Both for sale real cheap! Large record collection of hardcore, ska, reggae, punk, oi!, hiphop, etc. Large comic book collection of all Marvel titles, and some Image and DC titles. Write for list of comics from Spiderman, Hulk, Darkhawk and Deathlok to Batman, Spawn, Cyberforce and Savage Dragon. Write for lists of records and comics to: Wes Green, PO Box 3174, Peoria, IL 61612.

PUNK, HARDCORE & JAZZ. Chaos Wed. overnites/Thurs. morning 2-4 AM on Wake Up Screaming-2 hours of DIY, non commercial programming at WUSB Stony Brook, 90.1 FM. Bands, labels, bike parts manufacturers send your latest releases for airplay, I'll try and get you a sticker. Wake Up Screaming c/o Tom, 11 The Crescent, Babylon, NY 11702.

HARDWARE fanzine is out now. Record traders looking for contacts? Get our first issue now. Also the latest record & show reviews, plus an assortment of other goodies. $1.00 to: 25 W. Price St., Apt #3E Linden, NJ 07036.

"QUEER TALES" SHORT STORY fag-mag, $1/ 80p or trade from Andy G., PO Box 612, Cardiff, CF2 4XS, Wales, UK. IRCs of stamps (UK) gratefully received.

CHEAP ZINE / 1 stamp
Sloppy as fuck.
Anthony / 1265 Garrett St / Chula Vista, CA 91911

COW VOMIT #1 / $0.75 ppd
Comix on: How to be punk, a moral family and an ongoing strip about a character called Zon, plus thoughts on racism.
Hawk Krall / 202 Hillside Ave / Jenkin Town, PA 19046-2007

COW VOMIT #2 / $1.00 ppd
Reviews, clippings, comics, a story, and thoughts on the NRA.
Hawk Krall / 202 Hillside Ave / Jenkin Town, PA 19046-2007

COW VOMIT #3 / $1.50 ppd
Clippings, reviews, comics, and thoughts.
Hawk Krall / 202 Hillside Ave / Jenkin Town, PA 19046-2007

DISGUST #1 / SASE
3 pages newsletter type of thang with the focus of this issue being on Khrisna interesting and worthwhile read. Highlight Top 10 Cool Devotee Names List and fun facts.
Dave Mandell / 23391 Mulholland Dr. #430 / Woodland Hills, CA 91364

FIZ #7/ $2.50
8 1/4 x 10 1/2- newsprint- 112
Shitty corporate fluff... glossy and I hated it. PO Box 67 E 10 / Los Angeles, CA 90067

FUNCTION #7 / 2 stamps
Riot grrrl zine covering topics of interest, including articles in pornography, anti-marriage and more.
15 W. Galer #3 / Seattle WA. 98119

GEEKS NOY DEAD #1 / 2 stamps
Comics, thoughts, free crayon, chessy in a cool way.
2180 Hasting Ct. / Santa Rosa, CA 95405

GUMBALLS / GRIM EXISTENCE split issue / 2 stamps
On the Gumballs end you get interviews w/ Kudzuzine, The Queers, and Bracket, long reviews. Grim Existence has some bizarre writing along w/ homophobic statements and lists.
2014 Douglas Ave / Clearwater, FL. 34615-1113

IN YOUR FACE #0 / I.I.R.C.
News, and reviews and a couple of opinions by some not very bright individuals.
P.O. Box 8418 / Stirling St. / Perth 6849 / Western Australia

LINT SCREEN #2 / $1.00 or trade
Opinions, photos of the Smeans, Jawbox, list poetry.
1764 8th. St. / Chesterton, IN 46304

PUNK LIFE #6 / 1 Stamp
Thoughts, the Washington march, reviews.
850 N. Edison / Arlington, VA

RUTH #2 / 2 stamps
Clippings from various sources, and a couple of articles. Kind of humorous, and interesting.
Lee P / 2433 A N. High St. / Columbus, OH 43202

SHARK #2 / $3.00 ppd.
Interviews with Farside, engage, Born Against, reviews and clippings.
Andy / 111 Gally Hills Rd. / Fleet, Hants GU13 0RX / UK

MALLTOWN RECORDS REVIEWS #1 / 2 stamps or trade.
Reviews of records from a person who seems to have their heart in the right place.
15 Gater St. #3 / Seattle, WA 98119-3352

VANGUARD #1 / $1.00 ppd.
First issue of new Hardline zine wich is basically their doctrine. It's your dime...
Indianapolis Hardline / P. O.Box17681 / Indianapolis, IN 46217.

WILLIAM WANTS A DOLL #2 / $1.00 + SASE
Reviews, thoughts, stories and so much more.
105 Patton Blvd. / New Hyde Park, NY 11040.

ZINE OF THE MONTH

A few issues back I reviewed Not Even # 4, and needless to say what I read in those pages has stuck with me and made a lasting impression on how I view what's going on around me. Although I've never met Daisy in person, through letters and reading various articles she has written in other zines, she's definitely someone who I am inspired by. Well, introductions tend to be cheesy, so with out further ado... M.Avrg.

My agenda (not only with my zine but on a daily basis as well) is to assert myself as a strong individual and communicate my views and feelings. my zine is a way for me to prove that I am real and share what is going on in my head with whoever wants to listen. But even more than that, the most distinct message of my zine revolves around being a woman in this scene. I want peoole to understand how it felt to go to shows for 2 years before anyone would talk to you. To be ignored and harassed because you weren't (aren't) there to be fucked or picked up. I want people to know how it felt to be 14 and alone and scared shitless, to be trying so hard to be part of the crew and not being allowed in. Not really knowing what the fuck was going on and trying so hard to get a clue when no one would let (help) you. To hear proclamations of brotherhood and unity over and over, knowing that it was an empty promise because it didn't extend to you.

I want people to understand that the politics surrounding being a sXe girl have to do with so much more than fucking dance floor politics, you know? That I am angry about so much - in and out of the scene - that when you reduce my discontent to the fact that I took a few hits during Strife, you miss the whole ooint. I am a human being and my reality encompasses so much more than hoodies and longsleeves and thanks lists.

If I were to get even more specific about what my agenda is, I guess I'd have to say that it is a constant struggle to be as multi-dimensional as possible. I try to prove that being a sXe kid does not automatically mean I am caught up in single-issue politics. I want to push myself and learn and know~ instead of "playing the role" and regurgitating what has already been said 496 times before. I feel that so many people have become content with doing zines and writing articles that address (only) krsna, why hunting is bad, scene unity, and/or the toke~ paragraph about why homos and girls should be able to be in the scene. I need to be about more than that. I want to show that there are other issues which are important and show why merely saying "girls are cool" is not the means to the end. I feel that all too often within the sXe scene kids tend to oversimplify issues and beat them to death in incoherent, misinformed articles that are either copied almost word-for-word from a peta pamphlet, or an over-simplified rant about equality to prove that they are not sexist.

I want my life (zine) to be more than that. I want to defy the unwritten law that says that just because I am sXe I must be operating on a third grade level. That just because I am a girl, I am only interested in fucking (with) boys. That just because I like to be up front, all I am concerned with is dance floor justice (you'll fucking get).

I want to push myself beyond these limitations that are placed on me by nature of who I am and how I live my life. And I guess that I am interested in pushing others towards this goal as well - but my main concern is improving and challenging myself, rather than placing limitations on others. My zine is the documentation of my struggle as a (sXe) woman - against this society which is trying to kill me, and against this scene which has tried so hard to knock me down and pigeonhole me. It is my open defiance of all attempts to silence and destroy me.

Daisy Rooks / 8709 Fenway Dr. / Bethesda, MD 20817

CLASSIFIEDS

WANTED 7" - PAVEMENT "Slay," Project X, Rocket/crypt, Unrest, Velocity Girl (first), Iron Cross (skinhead), Sideshow (first), Melvins "Oven", "SPBT", "CZ", Euthanasia flexi, Young/useless, Rapeman, Bitch Magnet, Codeine flexi, "Frigid..."LP, Blake Babies (any vinyl), Soulside (interviews, photos, videos, tape, shirts, etc.) also, Starwars, Jazz (Coltrane, Lee Morgan) 70's funk (meters) - include phone number. Have tons, to send want/trade list... Mike, 16 Willow St, Bayonne, NJ 07002

CALLING ALL INFIDELS - Exchange forrays of sexual manifestations. All slants. Bonus points if you can shock me or turn me on. Pull up all inhibitive anchors. Eric Tarter, 2607 Chitwood Way, Boise, ID 83704

VINYL WANTED (+ plus unwanted gig fliers appriciated!!!) Christ on Parade, Iconoclast, Battalion of Saints, BGK, Mob 47, Shitlikers, Confuse, Outo, Early Boston Stuff + Loads more... Allsorts of stuff, (mainly from UK) on offer. Also for sale, Battalion of Saints shirts, logo/emblem on grey or white for $13. Send trade/want lists to Brian, 28 Mount Pleasant Rd., Wallasey, Merseyside, L45 5EW, UK

SEVERAL COPIES each- Ramones- Wanna be your boyfriend $20, Damned - Wolf/1way Love (yellow) $12, X ray Spex... Dayglo (Orange) $15, Klark Kent - Don't Care (green) $12, Eater-Live (white), Outside View, Thinking of Usa, Lock it up $10 Each/ all 4 - $30, Wayne County - Blatently Offensive (Gold) $12. All 7" W/sleeve & ppd. Trades welcome. Randy, 3468 S 119th, West Allis, WI 53227. 414/541-3717

CARNAGE #2 Still out. Interviews with Heroin, Integrity, 108, Assuck and Carcass + Recipes..Rape info and record reviews. $2 U.S., $3 world. Send orders to fistfight fanzine for now. 16 Willow St., Bayonne, NJ 07002. Look for new address soon. Got any Will Clark Cards? Write.

HARDCORE, NWINDIANA, what do these two things have in common? 16 year old drummer needs local HC friends, band etc... favorite bands are Strife, Ricochet, Guilt etc. Write me. Jack Conley Jr., 7959 Beech Ave, Munster, IN 46321

THE REBEL - If you like Hazil Adkins, Jack Starr, or The Cramps. You will love James "Rebel" O'Leary. The most original performer you'll ever see! For 30 minute video send $10 cash to. BBQ, 2031 Scott Ave., Charlotte, NC 28203

GOOD RIDDANCE - TOURING SOUTHWEST in late November '93. Stop. Need help with shows, etc. Stop. Also touring US/ Canada next summer. Stop. Call if you can help. Stop. You have our gwatitiude. Stop. MRR is neat. Stop. Russ (408) 429-8873. Stop.

FOR TRADE; Let's Go To The Beach- Gears, Circling The Pile- Halo of Flies, Love Buzz- Nirvana (original), Lineman-Urge Overkill, Born Annoying- Helmet (original), Vertigo's 1st 7"(Skid Mark) Wanted; 1st Fix, 1st Necros, 1st Fear, 1st & 2nd Halo of Flies, History of Cheese- Shitdogs & early G.G. Allin 7"'s James 4451 S.W. Kenyon PL. Seattle, Wa. 98136 (206) 937-5443

SERIOUS COLLECTORS. I RUN A small shop for collectors of punk era (1975-85) records. It's at 90 9th and Mission in San Francisco, CA, 94103. Open 12-8.

WANTED: TAPES, VIDEOS, RECORDS, books, collectibles, etc. Anything to do with C. Manson, the Family and/ or W.S. Burroughs. Will pay any reasonable price. D. McKenny, 339 Chesnut Street Apt. #3, Kearny, NJ 07032.

CHIQUITA OR TRAVEL guitar needed. Please write Rt. 7, Bx 169 Waynesville, MO 65583. Johnno here and I'm coming to the bay for a show. Like to meet you. For free tickets write me at: LMC 3100, 1730 Stebbins, Houston, TX 77043.

T-SHIRTS WANTED: Big Boys, 76% Uncertain, McRad, rare Token Entry & Unity & Dag Nasty & Swiz, Flex Your Head cover, Marginal Man & old Dischord, C.F.A., Urban Waste & old N.Y.C.H.C. t-shirts, also...any Positive Force & any Wishing Well & any Schism, rare R.I.P. & Underdog, Snuff, Leatherface, Jawbreaker. Masayuki Kokawa, 3-5-30, Minato, Wakayama-SH1, Wakayama, 640 Japan.

LA COSTA ZINE is too expensive, yep, so don't pay 2.75 dlls, pay only 2 bucks (we got the postage rate wrong) don't worry if you sent 2.75 or 3 bucks, we'll send you back the extra money. Info on the zine, see back issues of MRR. Also need help to contact or get stuff from Sub Society, Chokebore, Kirk and the Jerks & others, write: Presa #49, Col. Sn. Jeronimo, CP. 10200 Mexico D.F.

WE LOVE DRACULA a lot! Got a new, semi- new, label so write to us. Big Macca "Dracula" 7", Compost "Bleed" 7". $3 post PPD. Checks to J. Macca. Red Rover Box 8514 Portland, OR 97207. Ciao.

FOR SALE: We won't buy your fuckin poor DL.P. on Mortar Hate Rec. Also English Dogs "Invasion Porky Men" L.P. Abrasive Wheels "Punks March" L.P. Omega Tribe "No Love Lost" L.P. Varukers "Prepare for Attack" L.P. L.P.'s $15 DL.P. $20 Call/Write E. Aculco 319 N Marriana Ave Los Angeles, CA. 90063 (213) 266-0318

7"'s FOR SALE; Dope, Guns 'n... Vol.'s 3-6 $30 Melvins 1st 7"(C/Z 1986)$35, Poison Idea (Sub Pop)$25, Smoke 'Em-STP $25, 64 Funny Cars-Car Butt $25, Tad/Pussy Galore (Sub Pop)$30, Sonic Youth/Mudhoney (black)$60 James 4451 S.W. Kenyon PL. Seattle, Wa. 98136 price ppd. except overseas +$2 (206) 937-5443

7"'s FOR SALE; The Kids Have Had Their Say- SSD $6, Back With a Bang- Misfits $6, Disco Sucks- Don $6, Outtakes from 1st 7"- Melvins $6, Commited for Life-7 Seconds $20, both False Prophets 7"'s $20 each, Shitsville- Mummies $25 James 4451 S.W. Kenyon PL. Seattle, Wa. 98136 prices ppd except overseas +$2 (206) 937-5443

HELP! I'm a Septic Death fanatic. I need everything they ever released. Legit and bootlegs. Will pay good money. Also wanted-Disembowelment 91' demo. Deep Sensory Procession into aural fate. Bacteria Media, PO Box 2614, Madison, WI 53701-2614, USA.

CORRESPONDENSE WANTED: 19 yr. female wants to write to punks all over Europe. Looking for places to stay next year, willing to return favor. Vegetarians if possible, no sexist, racist, homophobics. Into British, Swedish, Japanese, Punk, Hardcore, Crust. Into trading records and information, becoming friends and learning. Please write: Emily Hunger/10190 SW Inez/Tigard, OR 97224/USA.

I SEEK: SCREECHING WEASEL "Happy, Horny..." 2x7 and any live/demo recordings: audio/cheap video, any Germs boots, Jawbreaker live/demo audio/cheap video. Op IV live/demo audio recordings. I also need the "Make the Collector Nerd Sweat" 10" compilation and "What Are You Pointing At?" 10" compilation. I will pay!!! (Paul Solet, 15 Berkeley St., Cambridge MA 02138)

VINYL WANTED: Nuns/7", Hates/all 7"s & Panacea 12", Big Boys/Where's My Towel & Fun Fun Fun 12", Hose/Mobo 7", Cracked Actor/Nazi School 7", C.I.A./God, Guts, Guns 7", Under Dog/ 1st 7", Nihistics/1st 7", McRad/Dominant Force 12", B.G.K. /1st 7", Olho Seco/1st 7", Geza X/ Rock'N'Roll 7", Skunks/all 7"s, Ism/Attack 7", SS 20/1st 7". And more... I will pay or trade! (I have many Jap. H.C./punk records). Send me your list!! Masayuki Kokawa, 3-5-30, Minato, Wakayama-SH1, Wakayama, 640 Japan.

GRUB #3. A vegan cookbook & other stuff. Out now. $1 & 2 stamps to: Grub pob 283 Ballwin, MO 63011.

GRUB is also looking for vegan recipes that do not contain onions, garlic, or mushrooms. If you have any good ones, send them & you will get a nice surprise in return. Grub pob 283 Ballwin, MO 63011.

QUEER PUNX ATTENTION! I'm starting a national group. Write to: Dizzy/ 72 Sarah Ln/ Middletown, NY 10940.

SET SALE!! WarZone 7" $50, NFAA 7" $30, C.O.S. 1st 7" $30 (green), NFAA LP $30' Unity 7" $40 and a lot more. I'm looking for the 1st Infest 7". Send $2 for complete big trade list to Sven Dickgreber, Schubertstr. 29, 59302 Oelole, Germany.

DC BASED HC band needs drummer and guitarist. Into YOT, GB, Black Flag, Agnostic, Cro-Mags, SOIA, minus the idiotic macho bullshit and sell out attitudes. Willing to help relocate. Please don't call unless committed, we're tired of fucking around. Thanx... Mike (703) 430- 7868.

OPEN BI-SEXUAL couple looking for any weird and off the wall letters or photos or anything twisted and warped. We dare you to gross us out if you can. Send your worst to: League of Bi- sexual couples, c/o Scott and Diane, 1422 Center St., Pekin, Illinois 61554. Or call (309) 346- 9695 for a special message.

DICK US OVER!! Looking to put new stuff out? We're Her Tears, a three piece band from Brookfield, CT. We've put out two 7"s and a full length cassette, but it's not enough... We have about yen songs recorded (16 and 24 track)... Noisy power pop songs about girls and stuff... write us: Her Tears POB 3782 Danbury, Connecticut 06813-3782.

TAPE CLASSIFIEDS

40 WORDS $2CASH ONLY!!!!

REAL KIDS, Bristols, Classic Ruins, Unnatural Axe, Volcano Suns, Two Saints, Prime Movers, Outlets, Nervous Eaters, Voodoo Dolls, Slaves, Tom Dickie and the Desires, Eels, Underachievers, Queers, Dawgs, Rubber Rodeo, Stains, Wrecking Crew, Bound and Gagged, Mung, Gorehounds, Big Meat Hammer, The Balls, Groinoids, Accidents, Organ Donors, Rising Suns, and many more. Get on our mailing list now! Warning: Some tapes contain unsuitable language and offensive gestures. Boston Archives, PO Box 232, Newton, MA 02165, USA.

NODINE RECORDS first cassette release of Infestation "Comatose". A four song EP of grinding death core from New York. With a new line up, a new sound of fat riffs and brutal vocals. Studio produced. $4.00. Send to Infestation c/o Dennis Gladwell, 326 Walnut St, Yonkers, NY 10701. T-shirts also available for $6.50 (send SASE for picture of print, and any other info).

YUCKYBUS WRECKIDZ wants Punk/HC/Funk/Ska/Reggae bands for compilation tapes, records, and for recording/distribution. Bands please send your demo, garage recording, 7", promo. stuff, etc. 100% guaranteed response to bands forwarding material. Send to: YuCkYbUs WrEcKiDz, 8321 Loma Terrace, El Paso, TX 79907. We book shows too!

'93 MASTER VIDEOS: Muffs, Velocity Girl, Rocket From the Crypt, NOFX, L7, Pain Teens, Superchunk, Cows, Green Day, S. Weasel, Neurosis, Gas Huffer, Boredoms, Janitor Joe, Severin, Game Face, Worlds Collide, Brutal Truth... 2 stamps: Kevin, 6242 Queensloch, Houston, TX 77096-3737

SAVING UP FOR CHER'S hair care products? Try Acid Toad Secretion's "Poweriff Superglu"- 12 songs that will do wonders for your hair without sacrificing a moose!!! $4.00 ppd. to A.T.S., 150 Darling Street, Box 906, Brantford, Ontario, Canada N3T 6A7. Die Juiceman!!!

DAGGER COMPILATION TAPES presents "Mommy Musn't Know" 90 minute cassette. Featuring Sanity Assassins - Dead Horse - Big Satan Inc.- Krack -Big Mistake- Sam Black Church-more. This compilation kicks butt $3.00 ppd. Cash only. Dagger Tapes- P.O.Box 380152, East Hartford, CT 06138-0152 Zine-distributors-radio stations contact us. Bands send demos for splits.

KINGFACE-LOOKING FOR VIDEO as well as audio, flyers, articles, t-shirts, and the like. Can trade Kingface video and flyers in return as well as videos, audios, and flyers of other bands. Joe Hunter, PO Box 59132, Dallas, TX 75229. Ana Baca of VA-If you see this, get in touch!

ROCKET FROM THE CRYPT-Looking for video but am interested in audios, flyers, articles, etc. as well. I can trade flyers, audios and videos or other bands as well as a couple of Rocket videos from their last tour. Joe Hunter, PO Box 59132, Dallas, TX 75229.

JAWBREAKER and Green Day videos. Both excellent quality. Each show is one hour long. Both videoed in Little Rock. $16.00 for both shows or $10.00 individually. Cash or money order only to Wilson/ 70 Laver Circle/ Little Rock, AR/ 72209.

GG ALLIN & THE MURDER JUNKIES - Terror In America 1993 tour videos for sale only. The most violent yet. We will never have another rock & roll terrorist like him. Get the last shows from someone who was there. Write Merle Allin, 214 East 24th Street #2H, New York, NY 10010 or call (212) 889-8334.

SCREECHING WEASEL, Crimpshrine, Green Day, Jawbreaker, Operation Ivy, Downfall, Rancid, Soup, Sweet Baby Jesus, All Descendents, Fluid, Fiendz, Down By Law, Fugazi, Queers, Dinosaur Jr., NoFx, Samiam, Lemonheads, Mr. T Ex, Snuff, Tilt, Wynona Riders, Nirvana, Mudhoney, Superchunk, Bad Religion and Seaweed demos or live tapes. Send SASE to: Jason Duncan, 507 Windrige Cir, Inman, SC 29349 for a complete list.

VIDEO: ALLOY, Beat Happening, Beefeater, Bikini Kill, Circus Lupus, Crucial Youth, Cypress Hill, Desiderata, Drive Like Jehu, Embrace, Five-Eight, Fu Manchu, Government Issue, Gray Matter, Hawkwind, Holy Rollers, Hoover (1st show), Ice Cube, Ignition, Iron Cross, Kepone, Kingface. Send large SASE to: Joe Hunter, PO Box 59132, Dallas, TX 75229.

HC AUDIO & VIDEO TRADES; looking for No Escape, Turning Point, Token Entry, SOIA, GB, Into Another, Burn, Orange 9MM, most revelation bands, rare demos & outtakes. Good quality please, I have mint quality original live boots & demos to trade. No ripoffs ya fuck ya, send list to: Steve, 23 Cox Place, Bklyn, NY 11208.

HECTIC TIMES PRESENTS...Sounds of Santa Cruz sample #1. Features 12 unique bands that will stimulate your mind. $6 ppd in U.S. Includes recent zine. PO Box 2652, Santa Cruz, CA 95062.

OBSCURE BRITISH BANDS COMPILATION. The Ropeladder compilation features one hour from fourteen weird and wonderful British bands from screaming discord by the Godseys to ambient grooves from Neptune II through punk, funk, pop, spoken word and solid indie rock. Proceeds to anti-racist organizations. Send £3.50/ $7 cash or check to L. Maloy, 6 Fernside, Great Kingshill, High Wycombe, Bucks, HP15 6HN, England.

GAS HUFFER FANS. I'm looking for live audio/video tapes. I have lots to trade. Also have copies of "Washtucna Hoedown" to trade. Mark Minckler, PO Box 2557, Auburn, WA. 98071-2557.

VIDEOS AVAILABLE ON ALL WORLD SYSTEMS! Current 93, Mummies, Beastie Boys, Gorilla Buscuits, Jawbreaker, Killing Time, Agnostic Front, Rolins, NoFX, Dickies, Operation Ivy, Ramones, Laughing Hyenas, Bikini Kill, Dinosaur Jr., Exploited, GG '93, GBH, L-7, Cromags, Babes, Discharge, New Bomb Turks, Big Boys. Over 2000 shows. Send $1 for BIG LIST: P. DeMattia, 8 Haddon Road Hewitt, NJ 07421-2329, USA, (201) 853-4420.

VIDEO; MARGINAL MAN, Minor Threat, Nation of Ulysses, NoMeansNo, Pitchfork, Raw Power, Rites of Spring, Rocket From The Crypt, Scream, Severin, Soulside, Sun Ra, Television, Tsunami, Unrest, Velocity Girl, Victim's Family. Void, Ween, Wool, Yeastie Girlz, John Zorn. Send large SASE to: Joe Hunter, PO Box 59132, Dallas, TX 75229. If you taped Five-Eight or Rocket From The Crypt (video or audio) get in touch!!! Bye Bye 66.

RORSCHACH "Live in Florence" - 50 minutes chrome tape. $4 ppd. High quality DAT recording + 24 tracks remix. (see review this issue). Operation authorized by the band. Write to: Roland Chioccheiti, C.P. 1409 Firenze 7, 50121 Italia

APPEAL TO REASON is putting out a HC DIY cassette comp. We're looking for bands who would like to donate a song/s. Studio quality not necessary. Live boom box recordings are cool. Small bands are encouraged to participate. Please write or call Sergio at 11864 Julius Ave, Downey, CA 90241-4612, or (310)923-3577 for more information.

CAPPIO is a tape only label for anyone who wants to do anything at all which is interesting. All tape stuff. Send it to us, we'll distribute it. Send to: Jeremy, 5327 B St., Little Rock, AR 72205.

MISFITS VIDEO BOOT from cable access show and footage from show following it in Detroit. Nice packaging, rare personal recording. $12. Flipper, Dwarves, Ed Hall boot live tape, 120 minutes, good quality. $5. Write Chris Bishop, 2591 Sandtown Rd., Marrietta, GA 30060.

SWINGIN' MUZAK HOUR-LONG COMPILATION of baked tunez from 6 Texas bands. Be the Ayatollah of Rock-n-Rollah and get yers quick! Send $5 cash only to cDc communications, PO Box 53011, Lubbock, TX 79453. Yowsa!

HAVE LIVE tapes or demos: Many punk rock shows and demos to choose from. All types of Punk Rock. Send S.A.S.E. to Chris Cook 7523/ Valley Falls Rd./ Spartanburg, SC/ 29303. For List. Too punk!

SCREAM '93 Video- I have the Master Copy of the 9:30 club D.C. show from July 5th and would like to trade with others who may have videotaped them. Joe Hunter/ POB 59132/ Dallas, TX 75229. Also desperately searching for prank phone call tapes as well.

DAYTON, OHIO. sXe festival on video. Good quality live video footage of Earth Crisis, Iconoclast, Mouthpiece, Resurrection, and Bad Trip on one VHS tape. Send $12 (North America) or $16 (elsewhere) postpaid in U.S. cash only to: Groove, 15 Emerson Hill Drive/ Markham, Ontario, L3P 7E5, Canada.

WANTED: AUDIO/ VIDEO (VHS): S.P.U.D. live at Gluepot/ Auckland on 21/ 3/ 92; Unsane and Drunk live at C.B.G.B./ NYC on 24/ 5/ 92; Drunk Tank leadfoot/ scissors 7"; Sassy Sub Pop 7". Write to Wolfgang Kunst, Dusseldorfer Str. 547, 47055 Duisburg, Germany.

TONY R. BOIES CAN'T contain himself! His debut solo cassette "Planned Parent Hoodlum" now available on Nut Music. 19 songs about riot grrrls, Trent Renzor, sex, Gary Coleman and more. $3 cash to PO Box 5033, Herndon, VA 22070.

INTEGRITY video out now. 3 Tripod shot shows from Clevelend in 92 including the infamous Palm Sunday show. Willing to trade for other Integrity items and things from other Cleveland bands or send $15 US cash to: Grey Matter, 291 Butternut Ln., Berea, OH 44017.

HORROR/ EXPLOITATION violent videos available. Huge selection ! European/ Asain, etc. Uncut, uncensored. $16.95 each. Many unavailable in US. If you're into gore, mutilation and senseless violence call Daniel C. Reiter, 3328 N. Shffield, Chicago, IL 60657. (312) 528-2634.

VIDEOS: Body Count, Buzzcocks, Carter, Clash, Cramps, Cult, Cure, F.N.M. Hanoi, Jam, J.A.M.C., Manic Street Preachers, Ministry, Mortrissey, Motorhead, Mudhoney, Neds, N.I.N., Nirvana, Pearl Jam, P.W.E.I., P.I.L., Ramones, R.H.C.P., Rollins, Sputnick, Siouxsie, Smiths, Social Distortion, Sonic Youth, Stranglers, Suede, The The, Thunders, U.K. Subs, X.T.C., many more. Hundreds of European shows. SASE: David, 405 W. Washington St., #106, San Diego, California 92103.

VOTE - 4 -BEN...the comp. 12 groups, 23 songs all generically recorded and cheaply copied. Rad as fuck, I think. Only $3.50 ppd. rom Mutant Musician Hamster Records, PO Box 2561, Globe, AZ 85502-2561.

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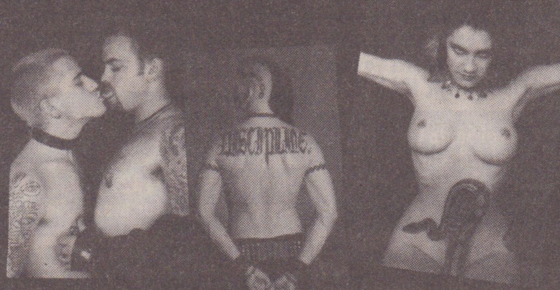

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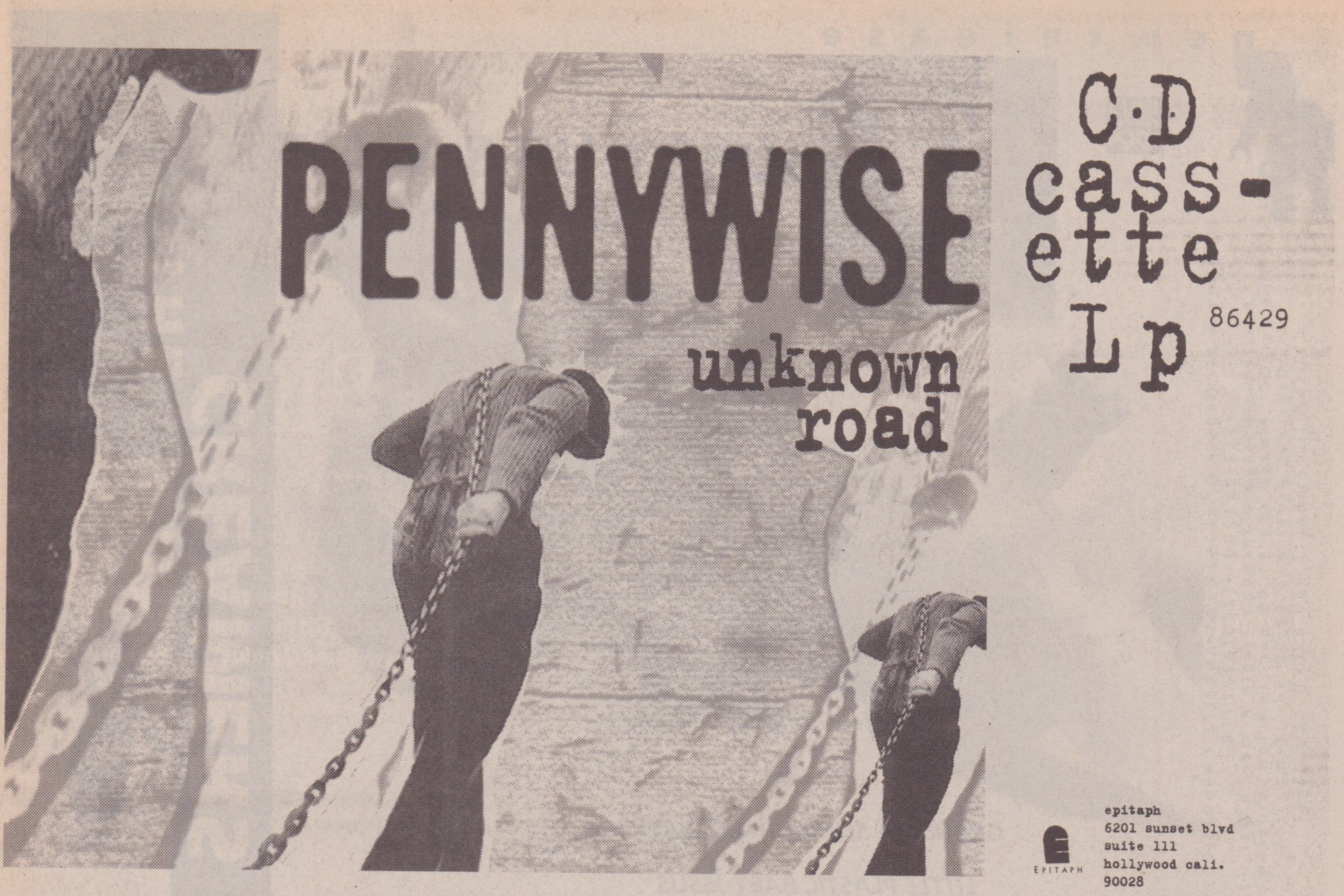

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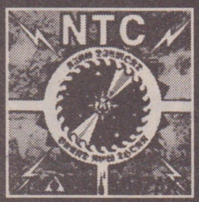

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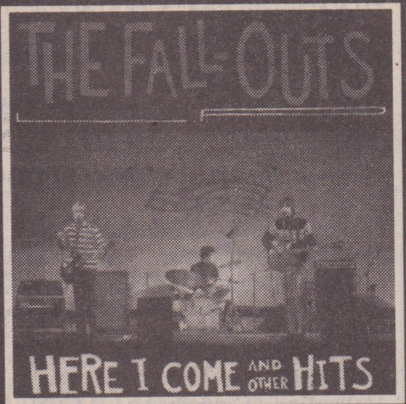

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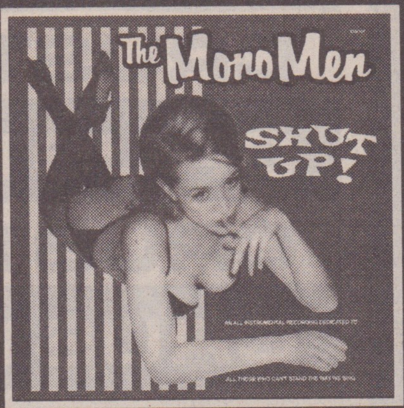

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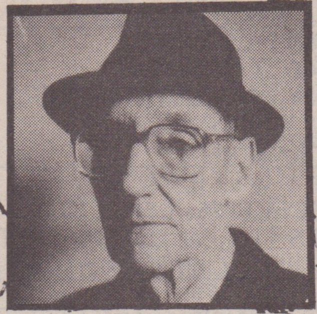

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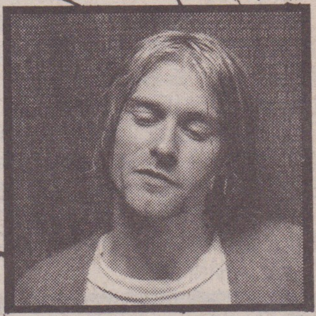

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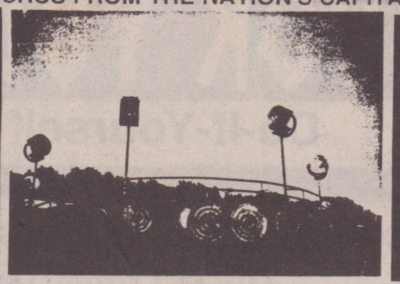

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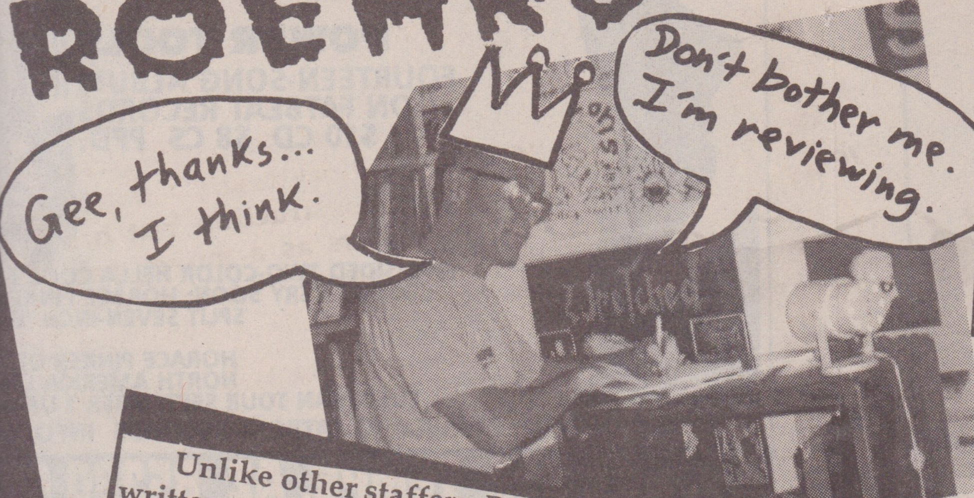


Unlike other staffers, Bruce has never written a zine, set up a show, or played in a band. "I tried to play guitar but couldn't learn," he laments. "I cannot play one instrument. I'm totally tone deaf. Can't even tune it. That's why my teachers told me to give it up."

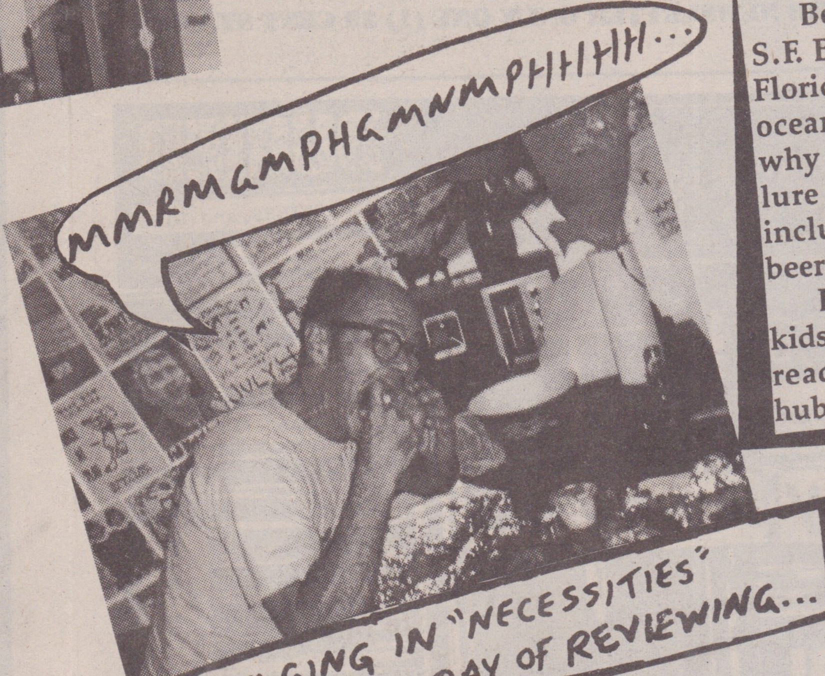
What he lacks in musical ability, he more than compensates for in enthusiasm. Unlike some of the other cronnies around here, Bruce is a staunch supporter of new talent. "I get pissed off when people get too nostalgic about the 'good old days' ", he explains. "I like buying a beer for the young bands, and if they have a record there, I like to buy it right from them in person. I like telling them 'great show' and just showing enthusiasm up front, getting sweaty, and making a complete fool of myself, and not worrying what other people think. To me, that's the highest compliment I can give them."

IOR

SHITWORKER

Bruce's vast knowledge in all realm of music is astounding and though h speaks as a scholar, he has had no forma musical education. His mental encyclopedia is the result of plain old "curiousity". This quest has lead him to favorites like Woody Guthrie, Bob Dylan, The Dwarves, Ramones, Fear, Hendrix, and old DEVO.

Although he isn't a music scholar, he did earn a degree in sociology, though he has never used it. He currently rakes in the bacon doing construction but has spent previous years as a mover, cab driver, carpenter, house painter, school bus driver...in his words, "A lot of grunt work."



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